Hugh Cecil Earl of Lonsdale.

NATIONAL SPORTING LIBRARY & MUSEUM

THIS BOOK RESTORED IN 2019

83
LON-BER

1771.

97 The History and Art of Horsemanship. By **Richard Berenger, Esq.**, Gentleman of the Horse to his Majesty. In 2 Volumes. London. 1771.

4to. 2 Vols. in 1. Vol. I., 319 pp., frontispiece, 9 plates, vignette, and final; Vol. II., 246 pp., frontispiece, and 6 plates. M., $10\frac{3}{4}$ in. by $8\frac{1}{2}$ in.

THE HISTORY and ART OF HORSEMANSHIP.

VOL. I.

Cætera rerum Opifex animalia finxit ad usus
Quæque suos: Equus ad cunctos se accommodat usus,
Plaustra trahit, fert clitellas, fert ôsseda, terram
Vomere proscindit, dominum fert, sive natatu
Flumina, seu fossam saltu, seu vincere cursu
Est celebras opus, aut canibus circumdare saltus.
Aut molles glomerare gradus, aut flectere Gyros,
Libera seu vacuis ludit lascivia campis.

Quod si bella vocant, tremulos vigor acer in artus
It Domino et socias vomit ore et naribus iras;
Vulneribusque offert generosum pectus, et una
Gaudia, mœrorem ponit, sumitque vicissim
Cum Domino: Sortem sic officiosus in omnem,
Ut veteres nobis tam certo fœdere junctum,
Crediderint mixtâ coalescere posse figurâ,
Inque Polethroniis Centauros *edere silvis.*

Buchan:

THE

HISTORY and ART

OF

HORSEMANSHIP.

By RICHARD BERENGER, Esq.

GENTLEMAN of the HORSE to HIS MAJESTY.

IN TWO VOLUMES.

VOL. I.

LONDON,

Printed for T. DAVIES, in Ruffel-Street, Covent-Garden;
and T. CADELL, in the Strand. MDCCLXXI.

TO THE

KING.

SIR,

NOTHING could juſtify my preſumption, in thus approaching your Royal Preſence with ſo unworthy an offering

as

as theſe volumes, but the ſole conſideration that they are not *foreign* to the *ſtation* in which your goodneſs has condeſcended to place me; and that they treat of an *Art*, which glories in being one of the favourite amuſements of your leiſure hours.

Animated by theſe motives, I dared to form the ambitious wiſh of laying my labours at your MAJESTY's feet; and moſt humbly to ſolicit the ſame gracious favour and protection which your MAJESTY loves to extend to every well-meant endeavour, and with which you have been pleaſed to benefit and

diſtinguiſh

diſtinguiſh their author; who is, SIR, with all poſſible gratitude, reſpect, and duty,

Your MAJESTY's

Moſt devoted,

And moſt faithful Subject and Servant,

RICHARD BERENGER.

——————— Operis mei eſt et ſtudii multos legere, ut ex plurimis diverſos flores carpam : non tam probaturus omnia, quam quæ bona ſunt, electurus : aſſumo multos in manus meas, ut a multis multa cognoſcam.

Ex B. Hieron. adv. Vigil.

THE

HISTORY AND ART

OF

HORSEMANSHIP.

THE horſe is an animal, which, from the earlieſt ages of the world, has been deſtined to the pleaſure and ſervice of man; the various and noble qualities with which nature has endowed him, ſufficiently ſpeaking the ends for which he was deſigned. Mankind were not long before they were acquainted with them, and found the means of applying them to the purpoſes for which they were given. This is apparent from the hiſtories and traditions of almoſt all nations, even from times the moſt remote; inſomuch that many nations, and tribes, or colonies of people, who were entirely ignorant *, or had but

* The wild Arabs, the Indians, ſeveral of the inhabitants of the interior parts of Afric, and even Britain, with ſundry other inſtances.

very imperfect notions of other improvements and arts of life, and even at this day are unacquainted with them, yet ſaw and underſtood the generous properties of this creature in ſo ſtrong and juſt a light, as to have treated him with a fondneſs and attention, which ſufficiently declare the high opinion they entertained of his merit and excellence.

This is a truth ſo well atteſted, that to inſiſt upon it farther would be but a ſuperfluous labour, and tend only to divert the reader from the more immediate deſign of this undertaking; which is an *attempt* to ſhew, as far as any light can be thrown upon a ſubject ſo obſcure and intricate, in what nations, and at what periods of time, the horſe firſt became the object of man's notice, ſo as to be made at once the inſtrument of his uſe and pleaſure.

All art is progreſſive, and receives addition and improvement in its courſe, as the ſagacity of man, at different times, or chance, and other cauſes, happen to concur; yet, whoever ſhall look into the few and imperfect accounts which has come down to us from ancient times, will find, with reſpect to the preſent ſubject, that the moderns have not ſo much room to boaſt of their ſkill and management of horſes, as ſome may imagine; but will ſee that the ancients *, in various

* Simon of Athens, Xenophon, and Pliny the Elder, who wrote expreſs Treatiſes upon Horſemanſhip.—The works of the firſt, and laſt, are loſt.—To theſe we may add, the *Rei Ruſticæ Scriptores.* Nor is it abſurd to believe there muſt have been many more, whoſe works and names are periſhed with them.

regions,

regions, and in the moſt diſtant ages, were ſo far from being ſtrangers to the many ſervices of which they are capable, as to have left rules and precepts concerning them, which are ſo true and juſt, that they have been adopted by their ſucceſſors, who may reaſonably be thought to have built upon their foundation; although it is certain and apparent, that the ſtructure has received infinite improvements and beauties from the experience and refinement of latter times.

It is very probable that the firſt ſervice in which the horſe was employed, was to aſſiſt mankind in making war, or in the pleaſures and occupations of the chace*; and although he is ſaid to have been firſt uſed in war, and it is upon that occaſion he is firſt mentioned in the *Bible*; yet, we can hardly conclude that mankind did not, in the beginning of their acquaintance, put him to gentler and more domeſtic labours: till at length diſcovering that his courage, ſtrength, agility, and ſpeed, ſeemed to fit him peculiarly for war, and the buſineſs of the chace, they might ſet him apart ſolely for thoſe ſervices, in which he is born ſo eminently to excel, ſupplying his

* Xenophon ſays, that Cyrus hunted on horſeback, when he had a mind to exerciſe himſelf and his horſes. Lib. I. Herodotus, in Thalia, or his third book, ſpeaks of hunting on horſeback as an exerciſe practiſed in the time of Darius, and it is probably of much earlier date. The occaſion of his mentioning this ſport, was a fall which Darius had from his horſe, as he was hunting, by which he diſlocated his heel. In Melpomene likewiſe, or book the fourth, he ſays the Amazons hunted on horſeback, with their huſbands, the Sarmatians.

place, upon ordinary and familiar occaſions, with aſſes, mules, and camels. But however plain and evident it may be, that he was firſt uſed in war, yet the manner in which he was taught to ſerve his maſter, that is to ſay, whether he was rode, or put to draw carriages and machines, has been a ſubject of much doubt and contention among the learned; it being aſſerted by ſome, that he was firſt compelled to draw; and maintained by others, that the art of of riding was practiſed before the uſe of chariots was diſcovered.

We learn from hiſtory, both ſacred and prophane, that Aſia and Africa were the quarters of the world, in which mankind were firſt formed into ſocieties, lived under the control of laws, and exerted their endeavours to make life ſecure, convenient, and happy: and although the horſe could not but have been judged capable of contributing a large ſhare towards advancing theſe great ends, yet, it is certain, that he is not numbered among the articles of property which were moſt uſed and valued in the primitive ages of the world: accordingly we find him reckoned among other domeſtic cattle but in one place, in the hiſtory of thoſe early times; viz. in the forty-ſeventh chapter of Geneſis, where Joſeph is ſaid to have given the Egyptians "bread in exchange for horſes, for flocks, and herds." In the book of Geneſis, where the firſt mention is made of worldly goods, which then chiefly conſiſted of cattle, we read only of the ſheep, the he and ſhe-aſſes, and camels belonging to Pharaoh; al-

though

though it appears at the ſame time, that the ſervices of the horſe were well known, and the Egyptians conſtantly availed themſelves of them. In the laſt article likewiſe of the *Decalogue*, where other animals, as the ox and aſs, are named, no notice is taken of him; nor is he mentioned upon another occaſion, as making part of Job's great riches, who yet ſpeaks of him, and deſcribes his character and wonderful qualities in the moſt exalted terms.

If any reaſon can be aſſigned for the omiſſion, in theſe inſtances, of an animal ſo valued and admired, I am induced to think it may proceed from this cauſe: viz. that as in thoſe times the ſole occupation of men was to tend their flocks and herds (unleſs interrupted by war), and their courſe of life conſequently being calm and humble, nor ſubject to migration or change, the horſe not being directly neceſſary to them in this ſtate, they did not count him among the animals of which their wealth ſo immediately conſiſted, and of which they ſtood continually in need; inaſmuch as that his fleſh was not uſed for food, nor his blood, nor any part of him, offered up in ſacrifice: upon this account, therefore, he, perhaps, was not conſidered as an immediate article of private property; but, being chiefly, if not ſolely uſed in war in thoſe days, might belong only to kings and great men, and have but little, if any ſhare, in the occurrences of private life.

Accordingly we read in the book of Exodus, where the horſe is named for the firſt time, that he was uſed

for

for the purpoſes of war; and that Pharaoh, when he purſued the people of Iſrael, made ready his chariot, "and took ſix hundred choſen chariots; and "that the Egyptians purſued after them, all the horſes "and chariots of Pharaoh, and his horſemen."

This account being given almoſt in the beginning of the oldeſt hiſtory of the creation, and clearly and circumſtantially related, it would be but a fruitleſs labour to attempt to ſearch elſewhere, in order to fix the epoch in which the horſe was firſt made ſubſervient to the will of man: becauſe, without making over nice diſtinctions, or refining too ſcrupulouſly, as many have done, in hopes of aſcertaining a fact, for which no other proofs can be brought than thoſe which are cited above; and which are, in authenticity and priority of time, ſuperior to all; the faireſt concluſion, and moſt rational, will perhaps be, that the uſeful qualities which the horſe poſſeſſes for the ſervice of man, were known and called into practice in the earlieſt times of the world, and are almoſt coeval with mankind. And I am the more induced to hazard this opinion, not only upon the aſſurance of the above-named authorities, but likewiſe (which is ſtill a ſtronger, tho' but a preſumptive proof) becauſe, that neither in the ſacred writings, nor in any other hiſtory, is the origin of taming the horſe mentioned and aſcertained; but all hiſtorians, and even Moſes himſelf, ſpeak of it, as of an animal, whoſe ſervices were well known, both before and at the time when they wrote, and mention

them

them indifferently among other hiſtorical occurrences, without going out of their way to give any account of the origin of taming him for different purpoſes, or pointing out in what æra, or among what people, the art was firſt diſcovered: I would here be underſtood to mean, that no expreſs and formal account is given of its origin; and that conſequently no more knowledge can be gained upon the ſubject, than what may be gleaned and ſifted from other hiſtorical facts recorded in the Bible. Thence, as from the only fountain-head to which we can puſh our enquiries, we learn, that Egypt was the land, in which the horſe firſt paid the tribute of his labours to man; a land which had the ſtart of other nations in the diſcovery and cultivation of art and ſcience; and which was no leſs famous and eſteemed for its horſes, than adapted by nature to nouriſh and ſupport them; being then (as now) very fruitful, and abounding in rich paſtures; whence other countries, eſpecially Judæa, in the time of Solomon, drew their ſupplies, and carried on a large commerce, greatly to the advantage of Egypt, as we learn from various evidences of ſacred and prophane hiſtory *, and eſpecially of the former,

* Vide 10th chap. of the 1ſt book of Kings.
Bochart Hieroz. ch. 9.
Diod. Sicul. lib. I. p. 42.
Wolfangus Franz. Part I. c. 12. Amſtelod. Hiſt. Anim. p. 101, who ſays, Fuerunt autem in Egypto ſemper præſtantiſſimi equi.—Alſo Buffon's Nat. Hiſt. Art. CHEVAL.

which

which although it gives but a few ſcattered rays of light, yet beſtows all that can be had, and ſuch as are ſufficient to render all attempts of going farther, ſuperfluous and vain. I have, therefore, been much ſurpriſed, as I attended ſome adventurers in their learned and extenſive enquiries, in hopes of reaping certainty and truth, to ſee what pains and erudition they have ſquandered away, in ſeeking after what lies ſo full in ſight, and is compriſed in ſo ſmall a compaſs.

Nor is the diſpute leſs frivolous, which has employed the pens of many learned and curious perſons, upon the queſtion, whether the uſe of chariots, or the art of riding was *firſt* known?

I flatter myſelf that it will appear, from what has been already ſuggeſted, that it cannot ſtrictly be decided to which the precedence is due; for in the firſt inſtance in which either of them is mentioned, viz. in the firſt book of Exodus, they are both named together, as well as in the 9th chapter of the 1ſt book of Kings, where *Solomon* is ſaid to have had "his captains, the rulers of his chariots, and his *horſemen*;" nor indeed can it be thought probable, than when one of theſe methods were known, the other ſhould remain long undiſcovered. Hence it ſeems to follow, and with much colour of probability, that they are equal, or very near equal, in point of time; although it is not unlikely, that one might prevail more than the other at particular æras, and in particular countries, as

opinions

opinions and fancy might influence, or circumſtances require. I muſt beg leave, however, in advancing theſe notions, to confine myſelf to the earlieſt periods in which the horſe is mentioned, and to what may be collected concerning it in the Old Teſtament. There we learn, that Egypt was the land to which mankind are indebted for the equeſtrian art; but the period of time, in which it was firſt practiſed, cannot ſo eaſily be aſcertained. A learned and inquiſitive writer * fixes it at the time of Jacob's coming into that country: but notwithſtanding that he has dived into the ſubject with great ability and diligence, yet he has brought up nothing very valuable, or equal to the pains which he muſt have employed in the ſearch; ſince he can go no farther than to prove, that the uſe of horſes was known at the time of Jacob's coming into Egypt, but for want of authorities, can have no right to aſſert, that it was not known till about that time: for

Vixere fortes ante Agamemnona
Multi, ſed omnes illachrymabiles
Urgentur, ignotique longâ
Nocte, carent quia vate ſacro——

Hor. lib. 4. carm. ode 9.

Heroes as brave as fam'd Mycæne's king,
Shone great in fight, e'er he was known;
But they no poets had their arms to ſing,
And make immortal their renown:

* Recherches ſur l'epoque de l'equitation.

They died; oblivion ſeiz'd each mighty name,
Forbidding time to waft them down;
For they no poets had to ſing their fame,---
And poets only give renown.

It is, however, certain, that when Jacob came into Egypt, he found the inhabitants perfectly acquainted with the horſe, and uſing it in its two-fold capacity of carrying and drawing. And here, although the ſubject has been already touched upon in former pages, it may not be improper to offer ſome farther and more cogent reaſons, in favour of the aſſertion, that riding is not only equal in point of time to the uſe of chariots, but, in all probability, anterior to it. It has been already ſaid, that Egypt was the ſpot in which the horſe was thought to have been firſt ſubdued and diſciplined by man; and it appears from the Moſaic hiſtory, that in the firſt inſtance, where mention is made of Pharaoh's chariots, that he is likewiſe ſaid to have had his horſemen; which word, in the Hebrew language, is explained by the commentators, to mean, one who ſits upon, and guides an horſe. The learned Le Clerc is alſo of opinion, that the expreſſion of "all the horſes of Pharaoh, and his chariots, is the general deſcription of the cavalry belonging to him, and conſiders his chariots and horſemen, as the two different ſpecies of it." To this I muſt beg leave to add another obſervation, but without laying any greater ſtreſs upon it, than barely to hint it to the reader's notice, that the original

original Hebrew word (Paraſh, *Horſeman)*, is derived, as Buxtorff ſays, from the Hebrew root, which ſignifies to *prick*, or *ſpur*; and the rider, or ſpurrer, was ſo denominated, becauſe he uſed to prick or ſpur the horſe. *Eques quod equum calcaribus pungat.* Farther, he quotes Aben Eſra, who ſays, that the horſeman was ſo called, from wearing ſpurs upon his heels, *a calcaribus quæ ſunt in pedibus ejus.* By this account and explanation of the word, which in the Hebrew ſignifies an *horſeman*, we are informed of the great antiquity of ſpurs, and may reaſonably conclude that the art of riding was not only known, but from the invention of ſpurs, had alſo received an improvement, not unworthy the diſcovery of more diſcerning times; and ſeems to imply, that riding was not only familiar, but even advanced in thoſe primitive times to a degree of exactneſs, perhaps, not hitherto ſuſpected.

If any doubt ſhould ſtill remain, as to the ſeniority of horſemanſhip, I beg leave (among many authorities from the Bible, which, not to ſurfeit the reader I omit) to ſtrengthen the foregoing arguments, by the addition of the following, taken from the book of *Job*, in theſe words, where (ſpeaking of the oſtrich) he ſays, "ſhe lifteth herſelf on high, ſhe ſcorneth the horſe and its rider;" which expreſſion ſeems to imply, that it was a cuſtom (as now in ſome nations) to hunt this bird on horſeback, and that ſhe was ſuperior to the ſwifteſt horſe. Hence it muſt be granted that riding was practiſed in his country, and at the time in which he

lived; nor is it to be forgot, that he lived in a country diſtinguiſhed above others for its horſes, and in which no chariot was ever known to have been uſed. Nor muſt we paſs by unremembered the noble deſcription which he gives of the horſe, ſo known and ſo admired *, in which he ſpeaks of him only as being rode, and not driven in a carriage; and if there is proper foundation for the opinion maintained by ſome learned perſons, that this celebrated patriarch lived long before the time of Moſes; it will follow, that what he ſays relative to our ſubject, muſt be anterior to the Moſaic hiſtory; and if ſo, it will carry the antiquity of equitation ſo high, as to put it out of ſight, and beyond the reach of enquiry and inveſtigation.

Aſia and Africa being the diviſions of the earth which were firſt peopled and cultivated, as likewiſe regions of which the horſe was a native, the art of

* In this enumeration of the beauties and noble qualities of the horſe, it ſhould be remarked, that the *Engliſh tranſlators* make Job ſay, "that this animal's neck is clothed with *thunder*;" an expreſſion as falſe as it is abſurd. The true rendering of this paſſage is, that his neck is clothed with a *mane*; thus *Bochart*, *Le Clerc*, *Patrick*, and other commentators tranſlate it.—Bochart ſays, that the word, which in Hebrew ſignifies *thunder*, is ſynonimous for the *mane* of an horſe; but this being ſo, it is aſtoniſhing that the tranſlator ſhould have ſet aſide the juſt and natural ſignification, and have choſen to cover the horſe's neck with *thunder* inſtead of a *mane*; nor is it leſs amazing that this nonſenſe ſhould have been extolled by the author of the *Guardian* *, and others, as an inſtance of the *ſublime*.

* Vide Guardian, vol. II. page 26.

taming

taming him was firſt practiſed in them; and beginning in *Egypt*, ſpread itſelf into the different ſtates and kingdoms which compoſe thoſe two quarters of the globe.

Of the *Egyptians* nevertheleſs, who were ſo renowned in ancient days for the merit and numbers of their horſes, very little, if any knowledge, can be gained, concerning their manner of riding, and treatment of the horſe. Herodotus ſpeaks of them as horſemen, but ſays no more: it is, however, to be preſumed, that they were well verſed in an art, of which they were the fathers and inventors.

The *Æthiopians* were poſſeſſed of a breed of horſes, and acquainted with the art of riding*. Herodotus ſpeaks of them as a nation of cavalry that attended Xerxes in his expedition againſt Greece.

Nothing remains that can give any information, with reſpect to the equeſtrian hiſtory of the ancient *Arabs*; a people in latter ages become ſo famous for riding, that they may be ſtiled a nation of horſemen. When Xerxes led his army into Greece, they accompanied him, and fought under his banner; but inſtead of mounting horſes, they rode upon camels, which Herodotus ſays, were ſwifter than the fleeteſt horſe; and Zonaras reports, that they were ſwift, but ſoon fatigued. Lib. xviii. cap. 11.

The inhabitants of *India* were accuſtomed to uſe horſes, from the earlieſt times. No particulars, how-

* Polymnia.

ever,

ever, are known concerning their manner of riding. The troops of this country which attended Xerxes in his famous march againſt Greece, fought on horſeback as well as employed chariots in war, as Herodotus reports, who numbers India among the nations which compoſed the prodigious, and almoſt incredible army of the Perſian king.

The *Perſian* horſes have been always famous for beauty, vigour, fire, and other eminent qualities, and ſo celebrated for ſpeed, that their very name, in the language of the country, ſignifies what may be rendered, by the word *wind-foot*, a term emphatically expreſſive of their ſwiftneſs. The ancient Perſians were ſo fond of them, and thought the art of managing them ſo becoming and neceſſary a duty, that they taught their children to ride at the age of five years, as Herodotus relates. As horſes were very ſcarce in Perſia in the time of Cyrus, this prince took pains to cultivate and improve the breed; and the Perſians ſoon became ſuch lovers of them, that there were few people but thoſe of the meaner ſort, who did not keep them; and even a law was made, by which it was held ignominious for thoſe who were furniſhed with horſes, ever to appear on * foot. Athenæus † ſays, they covered their horſes with many ſoft and thick houſings, or cloth, being more deſirous of ſitting at their eaſe, than of approving themſelves dexterous and bold horſemen.

* Herod. in Clio, & Polym.

† Lib. xii. 4. Xenop. Cyrop. lib. 1. Bochart, lib. 7.

Vege-

Vegetius deſcribes the horſes of this country to have been moſt valuable for the ſaddle, ſafe, gentle, and very agreeable to the rider; conſtituting a conſiderable part of their owners revenue, and being very profitable to thoſe who could ſupport a fine breed. They ſurpaſſed other horſes in the pride and gracefulneſs of their paces, which were naturally ſoft and eaſy; ſo as rather to pleaſe and relieve the rider, than diſturb or fatigue him. They ſtopped ſhort, but their motions were very quick and nimble. Not patient of labour, but ſubject to tire upon a long march or journey; and of a temper which, unleſs awed and ſubdued by diſcipline and exerciſe, inclined them to obſtinacy and rebellion, but with all their heat and anger, not difficult to be pacified, always maintaining a graceful carriage, arching their neck, and bending it to ſuch a degree, as almoſt to make their chins lean upon their breaſts *; while their pace was ſomething between a gallop † and an amble.

* This, in the modern phraſe, is called arming, and is a very faulty method of placing the head, contrary to the truth of nature, and the mechaniſm of the animal. The word is derived from the French, who when an horſe carries his head in this poſture, is ſaid *l'armer*, or to arm himſelf againſt the hand of his rider; but more properly from the Italian word *armatura*, which ſignifies the lower end of the branches of the bitt: in French it is alſo called *encapuchonner*, from its reſemblance to the appearance of a monk's head, when his cowl is pulled over it.

† A vile and broken pace, anſwering to what the French call *aubin*, and we a rack.

The

The Parthians reſembled the Perſians ſo much in their cuſtoms and manners, and were ſituated ſo near them, that they were incorporated, and ſeemed to form but one nation. They were very eminent for the ſkill with which they managed their horſes, and their manner of fighting upon them. They are deſcribed as having ſuch dexterity and ſuppleneſs of body, and ſuch a command over their horſes, that they could turn themſelves round upon their backs with ſo much eaſe and readineſs, as to be able to draw their bows with the ſureſt aim, and wound their enemies, even while they themſelves were flying from them, this manner of fighting being peculiar to them. The name of *Parthus* is derived from a Chaldæan word, which ſignifies *horſeman:* their horſes are ſaid to have been very active, and eaſy in their paces *. We learn from Vegetius that they were taught to ſtep equally, and in time, and to lift their legs aloft, ſo as to paſs over any thing that might lie in their way, as well as to acquire a pliancy and ſpring in their limbs, which made their motion very agreeable to the rider, and reſembled the action or manner of going of the Aſturian, or Spaniſh horſes. The better to form their paces, they practiſed the following method:

They never applied rollers, chains, or weights to their feet, in order to make them lift them from the

* Florus 49. Dion Caſſ. lib. 40. Juſtin, lib. 41. Tacitus Ann. 6. 35. Dionys. Per. 1089. Quint. Curt. 4, 12, and 5, 7. Pliny 6. 27.

ground,

1

2

ground, and thereby acquire a lofty action; but they were uſed to take their horſes into a ſpot of dry and level ground, about fifty paces long, and five bread; here they diſpoſed in regular rows, certain boxes or coffers, filled with chalk or clay, in the manner of horſe-courſes, which were roughened with furrows, or purpoſe to make the victory more glorious, in proportion as the difficulty and danger were greater. The horſes thus exerciſed, at firſt were apt to be very aukward, and to trip or ſtumble; but being admoniſhed by the fault they committed, they learnt to lift their feet higher, and avoid the object that offended them, till by practice and repetition they acquired an habit of bending their knees, and dealing their ſteps, ſometimes ſhorter and ſometimes longer, as the ground required, and were thus enabled to carry their riders with ſafety, and much to their eaſe and pleaſure; inaſmuch as that thoſe horſes which make ſhort * ſteps

* If Vegetius means that ſhort and ſmall ſteps are commendable, I am afraid he will not engage modern judges to be of his opinion. I ſhould imagine that we are to underſtand by the words *ſhort and ſmall* ſteps, a manner of going in which the horſe does not extend or put out his feet, ſo much as one that goes near the ground; but, on the contrary, lifts his feet above it, and ſets them down at a ſmall diſtance from the place whence he took them up. By this way of going, the horſe indeed will not rid much ground, but his motions will be eaſy and pleaſant to the rider, and he will reſemble the going of the Aſturian or Spaniſh horſes, which are remarkable for their *high action*, and conſequently an eaſy and graceful carriage. The perfection, however, of all the paces depend upon the united qualities of *extenſion* and *action*.

and ſmall, go more commodiouſly, and move with more eaſe and grace. Their horſes were very hardy, and inured to incredible fatigue, as well as to travel a long time without food or water*.

This people, however ſince diſtinguiſhed for their horſemanſhip, were probably ignorant of it at the time of Xerxes' expedition, and according to Herodotus, fought on foot in the cauſe of that monarch.

Armenia likewiſe could boaſt a breed of horſes, hardly inferior to the Perſian race.

Vegetius ſpeaks of the inhabitants of this country, as being very careful in trimming and adjuſting the manes of their horſes. Some uſed to cut them clear off, which practice he condemns, as rendering the horſe unſightly and deformed. Others clipped them, ſo as to make them reſemble an arch or bow, which is the ſame as what is called an *Hog's mane* with us: others again ſeparated it into notches, like the battlements of a tower; while ſome cut it cloſe, but only on one ſide, leaving the hair long and flowing on the other, which was very graceful and becoming: the ſide on which the mane was turned and repoſed was always to the right. To this Virgil alludes, when he directs the mane to be laid on the right ſhoulder:

Denſa juba, et dextro jactata recumbit in armo.

* *Quot ſine aqua Parthus millia currat equus.*

Prop. lib. iv. eleg. 3.

How many miles can run the Parthian horſe,
Nor quench his thirſt in the fatiguing courſe?

This

This method was likewiſe practiſed by the *Perſians*, and, by the above cited line, appears to have been in uſe with the *Romans*, as well as that of ſheering the manes of their manni or nags: whence Propertius ſays, his miſtreſs Cynthia was carried in her litter by ſhorn horſes:

Et mea detonſis advecta eſt Cynthia mannis.

Varro likewiſe directs the mane to be turned to the right ſide. They alſo tied it in knots, or plaited it, as the word *implicata* aptly expreſſes *.

No particular reaſon is aſſigned why the mane was always turned on the right ſide; it might be owing, perhaps, to the cuſtom of mounting on the right, which was frequently, but not always the practice; and in that caſe, the mane hanging on the ſide, from which the horſeman got up, offered itſelf to his hand to aſſiſt him in the action; while we, without any meaning, always mount on the left, and always turn the mane to the *right*. The Armenians had another method of trimming their horſes, as well as the Parthians, by which they made them as it were *double*-maned; for the hair being cut away in the middle, the mane was divided, and falling down, cloathed each ſide of the neck. A faſhion ſometimes uſed at preſent, but generally among coach-horſes.

Media was a region eminent for its horſes, and from its ſituation and other properties, produced them of equal value with the neighbouring countries.

* Lib. iv. c. 7.

Niſæa, a diſtrict of Armenia, boaſted a breed of very large and beautiful horſes. The chariot of Xerxes, in his famous expedition, was drawn by horſes of this country, and choſen for the taſk, as being the nobleſt which could be procured.

The *Scythians* were ſo conſpicuous for their addiction to horſes, that they were proverbially * famous. They are repreſented to have preferred mares, as thinking them more capable of ſervice. They imagined them not to be ſo liable to delay, and the inconvenience of ſtopping when they had occaſion to ſtale. Pliny tells us, that this was the motive of their uſing mares more than horſes in war, and upon other occaſions; and we learn from Strabo, that they were wont to geld their horſes, to make them gentle, and more eaſy to be governed. It is thought, however, and with much probability, that this preference of the female ſex may be aſcribed to better cauſes. Whether the mare can carry her urine longer than the horſe, or is able to diſcharge it with more facility, even while ſhe is in the moſt rapid motion, as Pliny reports, is a point only for anatomiſts to determine; but it is certain that, in general, the female ſex of theſe animals is more mild and tractable, nor ſo ſubject to fight and quarrel as horſes are, either from luſt, ſpirit, or vice; and what might have been ſtill a ſtronger recommendation, not ſo apt to neigh, and thereby

* Scytha equum.

betray

betray and diſcover their riders, in an enterprize of war, or excurſion of pillage, in which they wiſhed to fall unexpectedly upon the enemy.

The *Sarmatians*, both Aſiatic and European, were diſtinguiſhed horſemen, and had large breeds of horſes. They uſed in war a particular ſort of armour, which covered themſelves and their horſes from head to foot: the Perſians wore alſo, according to Ammianus Marcellinus, armour of iron, which incloſed the whole man; they armed their horſes with the ſame metal, on their cheſts and heads, and this faſhion was adopted by many other nations. Pauſanias in his Attics deſcribes the Sarmatian armour, and ſays it was made of bone, which they uſed in the place of iron, their own country having no mines of this metal, and they endeavouring to procure none from other nations. They uſed horſes not only to ride, but offered them in ſacrifice to their gods, as did alſo many other nations. They likewiſe eat their fleſh, and drank their blood; as did another tribe of the ſame people, called the Geloni, and the Maſſagetes. Lucan and Virgil record this cuſtom:

Maſſagetes quo fugit equo, volucreſque Geloni,
Longaque Sarmatici ſolvens jejunia belli *.

The Maſſagete, who at his ſavage feaſt
Feeds on the gen'rous ſteed which late he preſt.

* Lib. iii. Row. Virg. Georg. 3d. Warton's tranſ.

Acerque

Acerque Gelonus
Cum fugit in Rhodopen, atque in deſerta Getarum,
Et lac concretum cum ſanguine potat equino.

The fierce Gelonian when for ſavage food,
He blends the milky ſtream with horſe's blood *.

The materials of which the Sarmatians compoſed their armour, was taken from the hoofs of horſes, which they cut into little plates, like ſcales, which they pierced and ſewed together with the ſinews of oxen or horſes.

Cappadocia ſtands eminently praiſed for its horſes; which, from the accounts given of them by hiſtorians, and the commendations beſtowed by the poets, who deſcribe their beauty and merit in the moſt lively and ſtriking terms, ſeem to have claimed the precedence of the reſt of their ſpecies. Oppian, Gratius, Ælian, Nemeſianus, Pliny, Vegetius, and Solinus, Pollux, Varro, and many others, give them the higheſt character. Oppian particularly celebrates their ſtately carriage, and loftineſs of action; and ſays, that when young, they are delicate and weak, but that ſtrength comes with years, and, contrary to other horſes, they are better and more powerful when advanced in age.

* Martial alſo ſays,
Venit & e poto Sarmata puſtus equo.

The

2

The horſes of this tract of country ſeem to have been the favourites of the ancients, who greatly extol their ſwiftneſs, and ſtatelineſs of their action. And here it may not be improper to obſerve once for all, that moſt of the ancient authors, who ſpeak of the horſe, or deſcribe its figure, mention the proud, high, and equal ſtep, which conſtitutes, what is underſtood by the term *action*, not only as a requiſite, but as the nobleſt accompliſhment an horſe can poſſeſs: and it muſt be acknowledged, that when the animal diſplays it properly, motion appears in its higheſt grace. The poets, who love beautiful images, ſpeak of the horſe in this view, in ſuch expreſſive and apt terms, that after ſeeing the horſes themſelves, the next pleaſure is to read their deſcriptions of them. The painters and ſtatuaries are likewiſe fond of exhibiting the animal in this ſtriking attitude.

The inhabitants of *Numidia*, *Mauritania*, *Naſamonia*, *Maſſilia*, and other adjacent tracts of the ſame region, are celebrated for having had horſes of great fleetneſs and vigour; but more for their ſtrange and peculiar manner of riding them without a bridle or ſaddle, uſing a *wand only, or ſwitch*, to guide and command them. Many poets, who in ſome inſtances may paſs for hiſtorians, and many hiſtorians likewiſe, aſſert this for a truth. Livy * ſpeaking of this manner of managing their horſes, ſays with great juſtice, that they

* Lib. xxiii. c. 25, and 25, 9. Vide alſo Cæſ. de Bello Afric.

made

made an ungraceful and aukward appearance, having their necks ſtrait and extended, and carrying their noſes upwards, or in the air *(capitibus alte ſtantibus)*. Many authors imagine this breed to be the ſame with that of Lybia, or as this tract now is called, Barbary, famous for its excellent horſes, celebrated for their ſpeed, wind, and patience of fatigue. Xenophon and Oppian agree in giving them this character; and Ælian beſtows upon them the ſame commendations, deſcribing them to be of a lean habit of body, and of a ſlender mould, not requiring much care or attendance from their keepers, but living hardly, and content with ſuch food as they find in the fields, into which they are turned as ſoon as the rider quits their backs, without farther care or notice The preſent treatment of them correſponds, in a great degree, with this account, nor is the deſcription of them unlike that already related of their anceſtors.

Silius Italicus * ſpeaking of the Carthaginians fighting with the Romans, mentions the peculiar manner of riding among theſe people, and many other authorities confirm the practice †.

It is nevertheleſs, in ſome degree, difficult to conceive, how a wand or ſtick could be powerful enough to guide or control a ſpirited or obſtinate horſe in the violence of his courſe, or in the tumults of battle:--- but the attention, docility, and memory of the animal

* Punic. lib. 4.

† Livy, lib. xxxvii. c. 20.

are

are ſuch, that it is hard to ſay to what a degree of obedience and exactneſs he may not be reduced. It is ſaid that the manner in which the ſtick operated, was by ſtriking the horſe with it on the right ſide of his face, to make him turn to the left, on the left to direct him to the right, and full upon the griſtle of his noſe, when he was required to ſtop*:

Paret in obſequium lentæ moderamine virgæ,
Verbera ſunt præcepta fugæ, ſunt verbera fræni.

All needleſs here the bit's coercive force
To guide the motions of the pliant horſe;
Form'd by the rod alone, its aids they know,
And ſtop, and turn, obedient to the blow.

Auſonius confirms this account, and deſcribing this method of riding in very exact terms, celebrates the emperor Gratian for his ſkill and addreſs in it. *Mirabamur* (ſays he) *poetam* † *qui infrænos dixerat Numidas, et alterum qui collegerat ita, ut diceret in equitando verbera & præcepta eſſe fugæ, & præcepta ſiſtendi: obſcurum hoc nobis legentibus erat. Intelleximus te videntes, quum idem arcum intenderes, & habenas remitteres; aut equum ſegnius euntem verbere concitares, vel eodem verbere intemperentiam coerceres* ‡.

* Nemeſian.

† *Et numidæ infræni eingunt, et inhoſpita ſyrtis.*
Virg. Æn. 4.

‡ Auſon. Grat. Actio. p. 546, Delph. Edit. 4to

This method, I have been aſſured, is ſtill practiſed in Barbary, by the lower ſort of people, and anſwers very juſtly to the roughneſs and brutal violence of theſe ignorant nations, in the ordinary courſe of their manners, and harſhneſs of their tempers.

Nor is it unreaſonable to ſuppoſe, that their extreme poverty, their ignorance of the arts*, and the want, perhaps, of materials and manufactures, might have given riſe to this manner of riding, which cuſtom adopted, and conſtant practice made eaſy and familiar both to man and horſe; which latter, after a certain degree of diſcipline and experience, from the force of habit, and the docility of his nature, might be brought to underſtand the intention, and obey the will of his rider, with as much certainty and readineſs, as our cart-horſes in

* In confirmation of this aſſertion, I will add a paſſage from an account of the Iriſh, in the reign of king Richard II.

When this prince went into Ireland to chaſtiſe Mac-Morough, who called himſelf king of Ireland, though properly only king of Leinſter, in the year 1399; the king of England, by advice of his council, ſent the earl of Gloceſter unto Mac-Morough to charge him with his crimes. Between two woods, Mac-Morough deſcended from a mountain, mounted upon an horſe without a ſaddle, which coſt him (as reported) four hundred cows; for in that country they barter by exchange, horſes for beaſts, and one commodity for another. This horſe was very fair, and ran as ſwift as any ſtag, or the ſwifteſt beaſt I ever ſaw. Vide Harris's Hibernica.

Perhaps the cuſtom once in this kingdom of making horſes draw by their tails may be aſcribed to the ſame cauſe, as the riding without ſaddles; the ignorance of the age in the art of making ſaddles and harneſs.

the

the crowded ſtreets, attend to the voice of their driver, by which they almoſt are ſolely governed, and diſcover no leſs ſagacity and obedience than the famous Gallic mules, deſcribed by Claudian in the following epigram.

DE MULABUS GALLICIS.

Aſpice morigeras Rhodani torrentis alumnas,
Imperio nexas, imperioque vagas;
Diſſona quam varios flectunt ad murmura curſus,
Et certas adeunt voce regente vias:
Quamvis quæque ſibi longis diſcurrit habenis,
Et pateant duro libera colla jugo;
Ceu conſtricta tamen ſervit, patienſque laborum
Barbaricos docili concipit aure ſonos.
Abſentis longinqua valent præcepta magiſtri,
Frænorumque vicem lingua virilis agit.
Hæc procul auguſtat ſparſas, ſpargitque coactas,
Hæc ſiſtit rapidas; hæc properare facit.
Læva jubet? lævo deducunt limite greſſum,
Mutavit ſtrepitum? dexteriora petunt.
Nec vinclis famulæ, nec libertate feroces,
Exutæ laqueis, ſubditione tamen,
Conſenſuque pares; ſed fulvis pellibus hirtæ
Eſſeda concordes multi ſonora trahunt.
Miraris ſi voce feras peccaverat Orphius,
Cum pronas pecudes Gallica verba regant?

Bred, where the Rhone's impetuous torrents flow,
Obſerve how well theſe mules their duty know!

How well their driver's meaning underſtand,
Come at his call, and go at his command:
Left to themſelves, and truſted with the reins,
His voice, with ſurer pow'r their ſpeed reſtrains.
Patient of toil, their ſteady courſe they ſteer,
Watch every accent, and obedient hear.
Govern'd by diſtant ſounds, they cloſe, divide,
And ſtop, or run, the voice their only guide.
To the left hand one tone directs their flight,
A diff'rent cadence wheels them to the right.
Though free, not wild, they own ſuperior ſway,
With willing minds, and equal ſteps obey,
And ſpeed the rattling carriage on its way.
Then wonder not, that Orpheus drew along
The ſavage herd, enraptur'd at his ſong!
Lo! here a greater prodigy is found!
And brutes more docile to a ruder ſound.

Libya, mentioned above, bred horſes which were ſwift even to a proverb *. Its inhabitants are reported to have been the firſt who taught Greece the method of coupling horſes in a chariot. They were conſidered as moſt ſkilful horſemen, ſuperior to other nations, and never fought but on horſeback.

It may now, perhaps, be time to quit theſe regions, in order to follow our ſubject, and examine what reception it found, and what progreſs it made, when introduced

* *Juxta Lydium currum currere.* Plutarch.

troduced into the third remaining part of the globe, called Europe.

It is imagined, and the conjecture is by no means groundleſs, that the colonies which came from Phœnicia and Egypt, countries in which equitation flouriſhed, brought the art with them, and eſtabliſhed it in Greece, long before the ſiege of Troy: and indeed it would be very ſurpriſing, and ſcarcely credible, that an art which promoted the convenience and pleaſure of mankind in ſo great a degree, ſhould remain entirely with the inventors, and not paſs into neighbouring countries, and be adopted by all who were once acquainted with it.

As many reaſons have already been urged, and many authorities produced from the ſacred writings, in order to prove, that riding on horſeback was at leaſt coeval, if not prior, to the uſe of chariots, ſo it may not be improper likewiſe to have recourſe to the oldeſt authors, in order to ſee what farther knowledge may be gleaned from them.

Homer, the oldeſt poet, and, in ſome inſtances, the oldeſt pagan hiſtorian, ſpeaks of riding ſo familiarly in ſome parts of his poems, that we muſt believe it was known, and in uſe among the Greeks, before he compoſed his Iliad and Odyſſey.

Two paſſages of this poet, one in the 15th book of the Iliad, the other in the 5th of the Odyſſey, will prove this aſſertion.

In

In the firſt we read to the following effect. " Juſt as a ſkilful horſeman riding four choſen horſes along a public road, to ſome great city, where his courſe is to terminate:

" The whole town aſſembles to behold him, and gaze upon him with wonder and applauſe, while he leaps at pleaſure from the back of one horſe, to another, and flies along with them."

It is to be obſerved, that the poet makes this compariſon, when he deſcribes Ajax fighting in defence of the Grecian ſhips, attacked by the Trojans; and to give a livelier idea of that hero's ſtrength and activity, he ſays, that Ajax leaped from one ſhip to another, with the ſame readineſs and addreſs, with which a ſkilful horſeman would vault from the back of one horſe to that of another; and conſequently that by his nimbleneſs and force, he was able to defend many ſhips at a time, as an accompliſhed rider is capable of managing and controlling ſeveral horſes at the ſame time.

From this compariſon two obſervations will occur: the firſt is, that riding muſt have been commonly known at the time when Homer wrote, otherwiſe he could not have alluded to it, in order to illuſtrate, and give a full idea of Ajax's manner of fighting when he defended the Grecian ſhips.

The ſecond remark to be made, is, that this art was not only known at that time in Greece, but alſo that it muſt have been ſtudied and cultivated with care and attention,

attention, ſince no ſmall ſhare of dexterity and habit is neceſſary to enable a man to vault alternately upon the backs of four horſes running at full ſpeed. Nor is the whole praiſe due to the rider: the horſes muſt have contributed their part, and been docile and governable, otherwiſe it would have been impoſſible for the man to have diſplayed his ſkill; and the management of them demanding a certain degree of experience, we are naturally led to conclude, that the Grecians were acquainted with the art before this period, and left their knowledge to their deſcendants, for whoſe inſtruction and entertainment Homer compoſed his two immortal poems.

The next teſtimony comes from the Odyſſey, and is likewiſe another ſimile, which the poet makes of Ulyſſes, ſhipwrecked, and ſitting aſtride a plank, which was floating upon the waves, to a man beſtriding an horſe, and keeping his ſeat in ſpite of all the motions the animal could make. To the foregoing arguments, we may ſtill add another from the ſame antient writer. He tells us, that when Ulyſſes and Diomed went by night into the tent of Rhæſus; Ulyſſes ſeeing his horſes tied behind his chariot, immediately releaſed them from it, and mounting them, with Diomed, they rode to the Grecian camp.

Notwithſtanding the force of theſe evidences, which tend to prove ſo clearly, that riding was known before the Trojan war; it yet muſt be confeſſed, from the ſilence of the ſame writer, that the Greeks, during

during that long ſiege, made uſe of chariots only; for it is not known, that they had any bodies of troops which ſerved on horſeback: nor does it appear on the other hand, from any writer of antiquity, why chariots were preferred: and although it is but candid to acknowledge that they were, and although the method of fighting on horſeback might at that time be diſuſed; yet, it does not follow, that the art of riding and dreſſing horſes, in its various branches, for battle, hunting, or exhibitions of pomp and pleaſure, was not known before that memorable æra.

It has been already obſerved, that it is conjectured, that the colonies which came from Phœnicia and Egypt, are ſuppoſed to have brought with them the art of riding into Greece; and it is likewiſe probable that the Grecians are not only indebted to them for their knowledge of equitation, but likewiſe for the animal which is the ſubject of it; it being ſuſpected, that the horſe was not originally a native of Greece, but tranſplanted thither from other parts. Herodotus * tells us, that the Greeks learned to couple horſes in a chariot from the Africans (Lybians); and Pliny † the naturaliſt ſays, that the Greeks compoſed no treatiſes or natural hiſtory of the horſe, becauſe their country did not originally produce any, and they knew nothing of them in their wild ſtate; *de equiferis non ſcripſerunt Græci.*

* In Melpom. † Lib. I.

Let

Let us, however, ſee what their own hiſtories, or traditions ſay upon this ſubject.

They tell us then, that Neptune and Minerva having a diſpute which could confer the greateſt benefit upon man, Neptune gave the horſe, and Minerva the olive-tree. This is the ancient account of the origin of the horſe; and from this very account, independant of other more ſober and certain relations, we may be induced to ſuſpect, that he was not a native of Greece originally, but introduced and adopted, or to talk in the language of ancient mythology, the gift of a God.

It is well known, that antiquity had a peculiar fondneſs to expreſs itſelf, upon moſt occaſions, in fable and allegory, thinking thereby, perhaps, to ſtrike the mind with greater awe and veneration, and to raiſe and enoble the ſubject which they treated, by aſcribing them to a divine origin, and far removed from the uſual courſe of things. This is probably the reaſon, why we find all ancient *Hiſtory* to be almoſt all *Fable*; yet if we go ſomewhat deeper, and look more cloſely into things, we ſhall, in many inſtances, diſcover Fable alſo to be *Hiſtory*. It is, therefore, incumbent upon thoſe who have to do with ſubjects, which, from their antiquity can only be ſeen through the medium of fable, to conſider the fabulous part only as a veil or covering, which to a certain degree conceals the object which is under it; but which being removed, genuine hiſtoric truth will appear in its naked purity.

Without this clue, almoſt all ancient hiſtory will be a labyrinth of confuſion and doubt, not to be believed, or even underſtood: as in the inſtance before us; is it not abſurd and ridiculous to be told, that an imaginary deity, who preſided as ſovereign of the ſea, ſhould have formed the horſe, a land animal, for the uſe of man? Yet ſuch is the account given of this creature by the Greek hiſtories and traditions; but the veil of fable in which it is wrapped, being removed, the plain fact will be this: viz. that in Greece in early times, there being few, if any, horſes, ſome were brought from Libya, and other parts, and being tranſported thither by ſea, were ſaid in the lofty and figurative ſtile of antiquity, to have been the gift of Neptune, the God of the Sea.

Thus fable ends in hiſtory, of which it is no more than a gorgeous dreſs, and fanciful embelliſhment; and which, like other ornaments, oftentimes overload, conceal from ſight, what they were intended only to ſet off and adorn.

In following our ſubject, we are led, in the next place, to conſider the fictitious ſtory of the *Centaurs*, who are reported to have been the inventors and teachers of Grecian horſemanſhip. Many different accounts are to be found concerning them, in the poets and other mythological writers: the trueſt and moſt ſimple ſeems to be this.

It is ſaid by many ancient writers, that the Theſſalians, chiefly thoſe who dwelt about Mount Pelion, were

were the firſt among the Greeks who applied themſelves to the art of breaking horſes. Pliny the Elder gives Bellerophon the honour of having been the firſt who mounted a horſe; but his ſtory is too abſurd and idle to be entitled * to any credit. Notwithſtanding this, the ſame writer declares, that the Theſſalians, of all the Greeks applied themſelves moſt to this exerciſe. The ancient cavalry of Greece, therefore, is to be found in Theſſaly. Hiſtory farther informs us, that theſe primitive horſemen, in order to acquire knowledge and dexterity in the art, as well as to diſplay them upon proper occaſions, were accuſtomed to fight with bulls, attacking them with javelins, in order to kill them, and thereby prevent them from ravaging their fields. In this ſcience of bull-hunting, it is ſuppoſed, they were expert, as well as in horſemanſhip, by the aſſiſtance of which they were enabled to attack and deſtroy theſe wild and dangerous animals. Pliny ſays, Julius Cæſar introduced theſe bull-fightings into Rome, and was the firſt who entertained the people with theſe ſpectacles; nor is it improbable, that the celebrated *Spaniſh Bull-feaſts*, as they are called, are derived from theſe ſports of the Romans, as they took their riſe from the Greeks. Be this as it may it is certain that the word Centaur, or to ſpeak more properly Hippocentaur, owes its derivation in the Greek language to this cuſtom of bull-wounding by men, who attacked them on horſeback, the word Hippocentaur, ſignifying an *Horſeman Bull-wounder*.

* Vid. Diod. Sicul.—Pliny—Palæphatus—Servius in Virg.

At the firſt appearance of theſe new horſemen, the people who ſaw them were greatly ſtruck and amazed at the ſtrangeneſs of their figures; and having, perhaps, but an imperfect view of them, and that under the influence of fear and wonder, might think them to be a new ſpecies of creatures, compoſed of two different natures, half-human, and half-brute.

This is at once the fabulous and real account of the fact. Ignorance, and its companion Credulity, might impoſe ſo much upon the minds of thoſe who firſt ſaw theſe half-men, and half-horſes, as to make them think they were a new ſpecies of creatures; as the Indians imagined the Spaniards to be, when they firſt beheld them mounted upon horſes, and believed them to be deities. Poetry and fable adopted the opinion, and made a proper uſe of it; and whether we view it in a literal or figurative ſenſe, we muſt confeſs the juſtneſs of the notion; but the fabulous explanation of it is ſo ſtriking and beautiful, that it always has been received, and prevails at this day. The Centaur is the ſymbol of horſemanſhip, and explains its meaning as ſoon as it is beheld: for there is ſuch an intelligence and harmony between the rider and the horſe, that they may, almoſt in a literal ſenſe, be ſaid to be but one creature; the horſe underſtanding the *Aids* of his rider, as if he was a part of himſelf, and the rider equally conſulting the genius, powers, and temper of the horſe, juſtifies the allegory; and may almoſt be ſaid, in the

expreſſive

expreſſive words of Shakeſpear * to be " incorpſed and deminatured with the brave beaſt."

Having thus finiſhed this fabulous ſtory, or rather extracted as much truth from it as we could, we will, in the next place, preſent the reader with a more circumſtantial account of the particulars of Grecian horſemanſhip.

It is known, that in the infancy of moſt of the Grecian ſtates, the number of horſes was but ſmall, they being too expenſive to be kept by any who were not rich; to encourage people, therefore, to increaſe the number, and keep them at their own coſt, an order of citizens was erected in Sparta and Athens, who were deemed the ſecond in rank in the commonwealth, and diſtinguiſhed by certain honours and privileges conferred upon them: in after-times Rome availed herſelf of this expedient, and formed her *Equites*, or knights, after this model.

The origin of horſemanſhip in this country, is aſcribed to various perſons, but can be fixed with certainty upon none; and whoever was the firſt introducer of it, ſeems to have known but little of the art, and to have left it very imperfect, though, perhaps, in no worſe a ſtate, than other arts and ſciences were in at their beginning. It is probable to think that ſome time muſt have elapſed before the inſtrument called a *Bitt* was uſed for the governing of horſes, by

* Hamlet.

putting

putting it into their mouths. By looking back into antiquity for the practices of paſt times, and the origin of many cuſtoms deſcended to us, we every where find the greateſt plainneſs and ſimplicity in their firſt ſtate; and the more ancient, the ruder and ſimpler they were. The ſtile of architecture, the faſhion of the habits and dreſſes of early times, the methods of preparing food, and many articles beſide, are convincing proofs of this aſſertion. By degrees light broke in, and men advanced progreſſively from one improvement to another. In diſcuſſing this ſubject, it is curious to obſerve, that in ancient Greece, many of the terms appropriated to navigation, were alſo uſed in horſemanſhip. The word κελης, or keles, which ſignifies a *runner*, ſerved likewiſe, as Suidas ſays, to denote light ſailing veſſels, and ſwift horſes. Homer calls ſhips, horſes of the ſea, and the pilot, the coachman, or driver of the veſſel. Pindar calls a bridle an anchor; and in this ſenſe Neptune may properly be called the inventor of the horſe, which implied no more than a ſhip. Theſe little obſervations, among many others which may be found in the Greek and Latin writers, are only offered to the reader, as an argument, that bitts and bridles were uſed in the moſt diſtant ages, but at what exact period to fix their origin, or even to deſcribe their ſhapes and proportion, is a taſk by no means eaſy to perform; inaſmuch as that there is ſcarce any track left to follow, and where mention is made

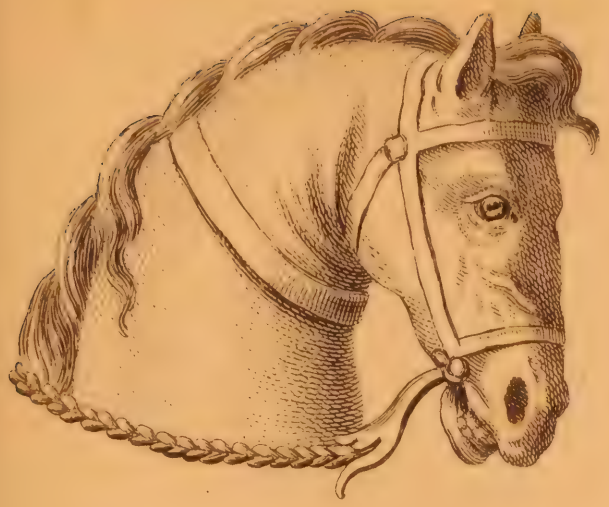
of

of them, it is ſo perplexed and obſcure, that ſilence itſelf could not have left us more in doubt. All the advances we can make in this difficult road, rather miſlead, than conduct us to any knowledge that is clear and certain. It may, therefore, be the wiſer and more modeſt part, to ſuppoſe that the people of the firſt ages of the world, prompted by their neceſſities, and acting from them alone, made no other uſe of the horſe at firſt, than what might be for domeſtic purpoſes, teaching him to ſubmit to carry men and burdens; and having reconciled and made him patient, they taught him by degrees to diſtinguiſh and obey the different ſounds of the voice, as well as to be directed by the guidance of a ſwitch or wand, which the rider carried in his hand,

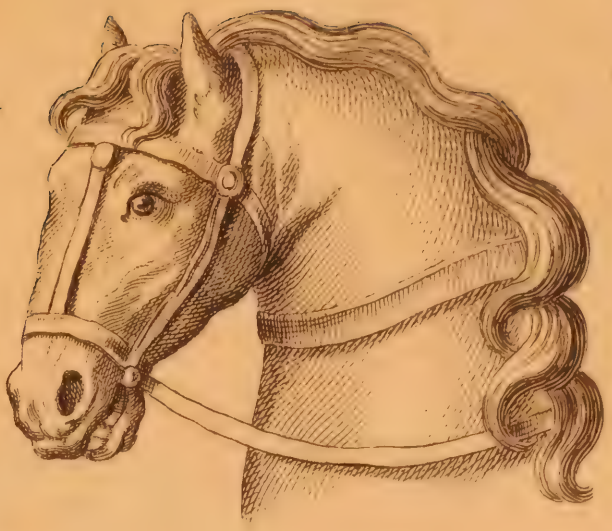
It is, however, apparent that they made uſe of cords or thongs to ſtop and confine the horſe in any place where they choſe he ſhould ſtay. Theſe cords they faſtened round the horſe's neck, as may be ſeen in the figures (though of a much later date), carved upon Trajan's pillar at Rome. Theſe ropes hanging down from the necks of the horſes, are imagined to have ſuggeſted the firſt hint of traces for drawing machines. Strabo ſays, that the Moors, or Africans, uſed cords for bridles. It is probable to think, that after a time they might diſcover, that if a cord was put into the mouth, or at leaſt over the noſe, like our halters, which may be uſed both ways at the ſame time, it would be a more effectual method of guiding and controlling

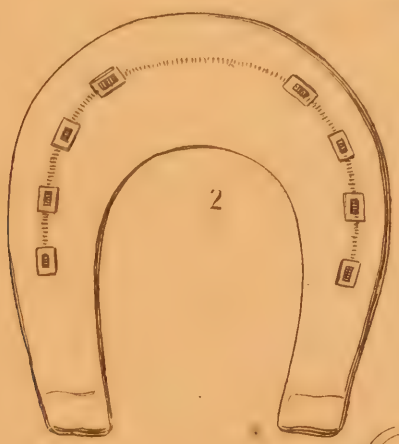
trolling the horſe; and hence is derived the ſuppoſed origin of bridles; which, in after-ages, have been multiplied in ſuch numbers, and under ſuch a variety of ſhapes, increaſing and improving, as men grew more ſkilful in riding, and applied it to ſundry purpoſes. It is certain, that the ancient Greeks were acquainted with the uſe of ſpurs, as well as that they had a covering for their legs when on horſeback, which anſwered the intention of our boots. Xenophon, in his treatiſe on horſemanſhip, mention both theſe appurtenances. Nevertheleſs no trace of the former remains upon any ſtatue, or monument which have reached theſe times, and is an omiſſion of the ancient ſculptors not eaſily accounted for, unleſs we conclude with Montfaucon, that they did not think them worth their notice. That learned and accurate antiquary has preſerved the figure of one, as well as of an ancient bitt, in his valuable collection. It does not appear, however, from this diligent enquirer, of what country his ſpur and bitt are the invention. Nor is it quite certain, that what he calls a bitt, is really one, and he leaves it to the reader to determine. It is of an uncouth form, and bears no reſemblance to thoſe which are ſtill to be ſeen on Trajan's pillar, and elſewhere. It has neither branches nor curb, and may not improperly be called a *Snaffle*; the mouth-piece is ornamented at each end, with two boſſes, repreſenting an horſe's head. Not but that there are ſome which appear to have branches; but curbs or chains under the chin are

no

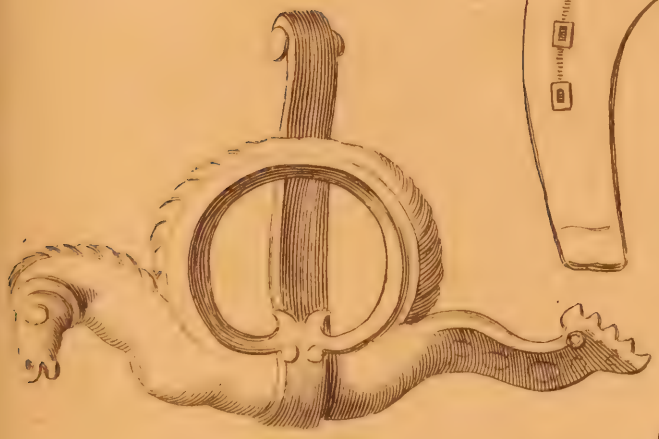


1

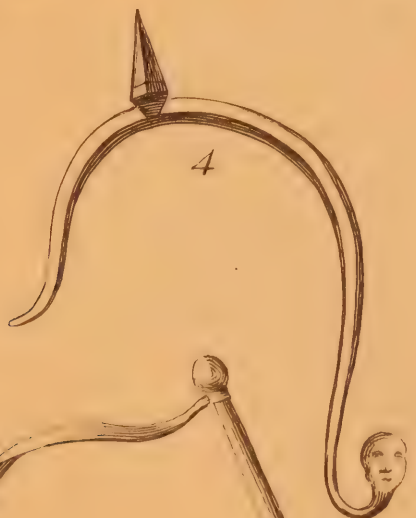




2



3



4

5

no where to be ſeen. Xenophon, the oldeſt writer extant upon this ſubject, deſcribes two ſorts of bitts, the one eaſy and ſmooth, the other ſharp and more powerful *.

They likewiſe had a ſort of bridle which came over the noſe, like our cavezons, armed with teeth, and very ſevere in its effects †.

Whips were uſed by the Greeks, and were made of thongs of leather, or the briſtles of hogs twiſted together, and ſometimes of the ſinews of oxen. Saddles were unknown to ancient Greece. Inſtead of them certain cloths or houſings were thrown upon the horſe, and faſtened by a girth, or ſurcingle. Upon theſe the rider ſat. They were known by the general name of *Ephippia*; and the trappings or horſe-furniture, known and uſed in every part of the modern world, may be ſuppoſed to owe their origin to them. They were compoſed of different materials, leather, cloth, and the ſkins of wild beaſts, and ſometimes adorned with gold, ſilver, and precious ſtones; the horſes, beſides theſe ornaments, being decked with *Bells*, rich *Collars*, and other devices.

As the invention of ſaddles was an advantage in riding, of which the Greeks were totally ignorant, ſo were they likewiſe of the uſe of ſtirrups; for want of which they were obliged to mount and diſmount by vaulting, by the aſſiſtance of horſe-blocks, or of other

* The reader will ſee a fuller account in the treatiſe at the end of this work.

† Vide Tidor. Hiſpal. et Scheffer, de re Vehicul.

people, as ſlaves or grooms, who lifted the rider upon the horſe, and helped him to get down. Soldiers generally made uſe of their ſpears upon this occaſion. Others of ſhort ladders; others again had their horſes taught to kneel, when the rider was to mount or get down. Beſides theſe helps, piles of ſtones were erected in the public roads for the conveniency of paſſengers; and the officer, who had the ſuperintendency of the highways, was obliged to ſee that they were furniſhed with them. Theſe different expedients all ſeem to confeſs the ignorance of ſtirrups in the ancient world, and are arguments of force enough to induce us to believe, that they are a diſcovery of modern date. Euſtathius ſpeaks of them as inſtruments in which a man putting his foot, could mount his horſe without farther aſſiſtance. Suidas and Plutarch ſeem to intimate the ſame thing *. To what other

* The Greek word ἀναβόλευς, and the Latin term *Strator*, are ſuppoſed to ſignify in theſe languages *Stirrups*. But they muſt not be taken in a literal ſenſe, but underſtood figuratively. In their literal ſignification they mean no more than any thing by which a man can be enabled to mount or diſmount from his horſe, as a ladder, chain, rope, ſtep; or horſe-block; or a man, as a ſervant, or groom, who aſſiſted the rider to get up and down. Performing, therefore, one part of the office of ſtirrups, they were, in after-ages, called ſtirrups; but in the ſame ſenſe as a man who lies upon the ground may call it his bed, and the heavens his canopy. Suidas gives this explanation. Pitiſcus thinks it might have been a rope ladder, which was flung over the horſe to enable the rider to mount, and then taken off (a method practiſed at this day); and that it was not till a long time after, that they

other contrivance they alluded, if this ſhould not be allowed, a more able and more fortunate enquirer may, perhaps, diſcover; in the mean time it ſeems to be the more probable ſide of the queſtion to conclude, that they were *not* known to the ancients. Hippocrates obſerves, that the Scythians, who were much on horſeback, were troubled with defluxions and ſwellings in their legs, occaſioned by their dependent poſture, and the want of ſomething to ſuſtain their feet. Had ſtirrups been known, this inconvenience could not have been urged; and this proof, joined to the foregoing arguments, ſeems to outweigh thoſe which are brought to ſupport the contrary opinion.

As the moſt meritorious part of the horſe's character was his ſervice in war; the Greeks were very nice and ſcrupulous in this particular, and before any were admitted into their troops, ſtrictly examined their qualities and diſpoſitions; rejecting thoſe whoſe talents and properties did not come up to a certain degree of merit required of them. The method of trying their courage and temper, was by ringing a *Bell*, and making other loud and ſudden noiſes; and by their behaviour

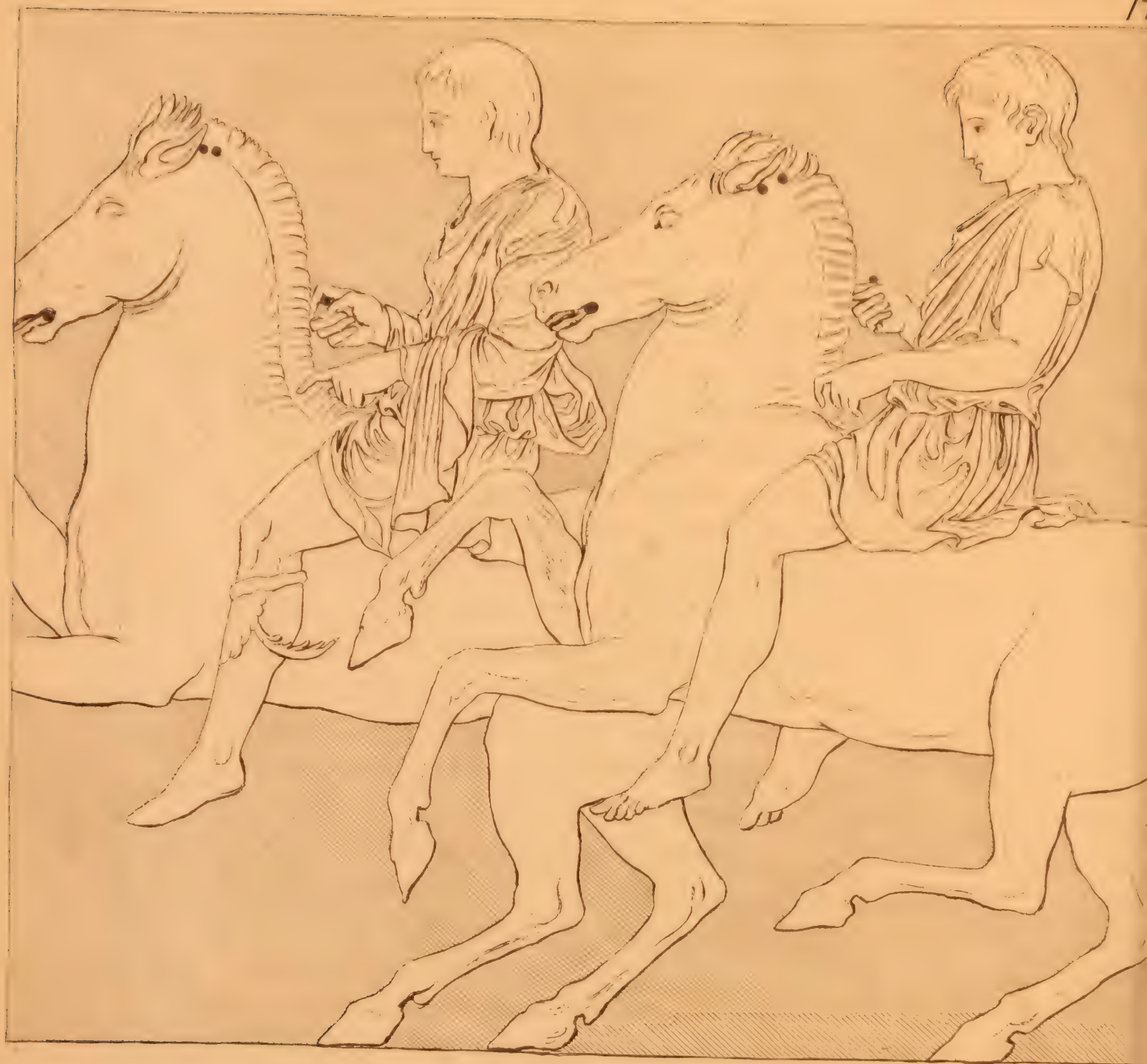
they were fixed ſo as to ſupport the rider's legs while the horſe was in motion. This practice probably did not obtain till ſaddles were invented, to which they could be faſtened with firmneſs and ſecurity. This explanation coincides with, and confirms the conjecture of Montfaucon.

Vide Hoffman. Lex. Art. Staffa.—Jo. Molinet. Itin. Neap.—Gorop. Bec. Gall. lib. ii. p. 49.—Du Freſne in Gloſ. & Notis ad Cinn.—V. eundem Diſſert. ad Joinville.—Euſtat. Odyſſey, A. n. 155.—Sueton. in Calig.

under theſe circumſtances, they judged of their tempers and characters. Such horſes as were worn out, and unfit to ſerve in the troops, were caſt and turned out, and, as a mark of diſmiſſion, were branded in the jaw with the figure of a *Circle*, or *Wheel*. It was alſo uſual with private people to mark their horſes by burning into their fleſh certain figures and marks, as letters of the alphabet, or the initial letters of names, denoting their breed and country, or to whom they belonged.

Thus Lucian mentions the practice of ſtamping horſes with the figure of a *Centaur*; and *Bucephalus* is ſaid to have been marked with the head of a *Bull*, whence he had his *name*. It is, however, more probable that this famous horſe owes his appellation to the reſemblance which his head really bore to that of a *Bull*, and not to the impreſſion of one which was burnt into his fleſh; and was a mark in no wiſe peculiar to him, but common to all horſes, ſo that he could not have been particularly diſtinguiſhed by it; and Aulus Gellius, lib. v. c. 2. expreſly tells us that this was the fact, and that his head literally reſembled in ſhape and figure that of a *Bull*, as the name implies, *Alexandri regis & capite & nomine Bucephalus fuit*; and horſes of this kind are ſometimes ſtill to be found. The moſt frequent and principal marks, however, were the letters *ſigma* and *kappa*; and the horſes which bore them were termed Καππατιαι and Σανφοραι, the ancient Greeks calling the *ſigma* Σαν or Σαμ *.

* Vide Salm. ad Solin. P. 891, 892.



Greece gave many appellations to her horſemen, diſtinguiſhing them by the particular ſorts of armour which they wore, and by the manner of riding and fighting. The Αμφιπποι were ſuch as had two horſes aſſigned to one man, on which he rode by turns, vaulting from one upon the other, as the circumſtances of battle required. Others there were who fought on horſeback and on foot, like modern dragoons, and had ſervants attending to hold their horſes, whenever they got down to fight. The κελης, or ſingle horſe, was uſed upon different occaſions, but moſt frequently for the purpoſe of running in the public games, like our race-horſes.

The Grecian horſemen always ſet off to the *left*, preferring that hand, as we do to the right; and were uſed in forming their horſes, to work them in circles, in order to make them ſupple, and ready to turn to either.

The *Theſſalian* horſes, by the agreement of all writers, were the moſt famous of ancient Greece, and valued and admired not only by the inhabitants of that country, but by the moſt judicious and experienced perſons of other nations. They were celebrated even to a proverb, which ſays, that among horſes, the Theſſalian breed was the nobleſt; as among women, the Lacedæmonian were the moſt beautiful.

Theocritus honours them with his praiſes, and ſays, that a cypreſs-tree in a garden, and a *Theſſalian* horſe drawing a chariot, are moſt pleaſing objects, and ſuperiorly

riorly graceful. Varro, in his account of fine breeds of horſes, mentions theſe as the firſt and beſt. Strabo alſo records their merit.

The horſes of *Mycenæ* were held in much eſteem, and accounted more proper for ſhew and parade, from the pride and gracefulneſs of their carriage, than for ſwiftneſs, or great fatigue.

To *Mycenæ* we muſt add *Epirus*, a country much extolled for its breed of fleet and beautiful horſes.

The *Lacedæmonians* are mentioned by *Pauſanias*, as being remarkable for their love and knowledge of horſes, and for having a diſtinguiſhed breed expreſly deſtined to contend in the Olympic courſe.

Argolis, a country in the *Peloponneſus*, was another part which muſt be remembered upon this occaſion. The horſes of *Argos* are extolled by all antiquity.

Arcadia juſtly boaſted her breed of horſes, and had large and rich paſtures for their nouriſhment.

Magneſia, a region of Macedonia, and bordering upon Theſſaly, is commended for its horſes, in which its inhabitants were very curious, and fought upon them with great addreſs. Lucan and Oppian make mention of them.

The *Dalmatian* horſes had likewiſe their ſhare of praiſe.---Thoſe of *Ionia* are celebrated by Oppian and Claudian.

The iſland *Scyros* produced theſe animals in great abundance, and furniſhed Greece with large ſupplies: nor was ſhe leſs indebted to *Colophon*, whoſe horſes ſhe highly

highly eſteemed, and which were remarkably excellent in war.

The *Attic* territories were not without their merit; and *Elis* was eminently diſtinguiſhed for the horſes which ſhe produced, ſo admired in the Olympic race.

The *Thracian* horſes are commended, as well as many others of inferior note, whoſe character and fame are not conſiderable enough to entitle them to any particular notice.

It was cuſtomary with the Grecians to give particular names to their horſes, as modern nations do at this day. Thus the horſes of Achilles were called *Xanthus* and *Balius*; that of *Adraſtus*, *Arion*; *Aura* was the name of the famous mare who won the prize, without her rider, at the Olympic games, and the property of *Phidolas* the Corinthian. Other names were Φοινιξ, a Phœnix, Κοραξ, a Crow, and ſo on thro' a variety of inſtances, as with us, too trifling to be enumerated.

They diſtinguiſhed likewiſe a particular claſs of horſes, by the name of *Lycoſpades*. Theſe were ſuch as when colts had been purſued and attacked in the mountains and foreſts by *Wolves*. They were highly prized, and believed to be endowed with great ſwiftneſs, if they had outrun and eſcaped from the purſuits of the wolves; or if they had received any hurt or mark, the ſcar was thought honourable, and a proof of their courage in reſiſting and fighting with the wolves which had attacked them. Others interpret this appellation

ſo proper and uſeful upon other occaſions, that *Plutarch* declared to his countrymen, 'it was as abſurd 'and faulty in one who intended to ride, to be ignorant 'of it, as it would be in a perſon who did not under-'ſtand muſic, to undertake to play upon the pipe.'

The next, and moſt remarkable period in the progreſs of our ſubject, is the inſtitution of the *public games*, which were exhibited at ſtated ſeaſons in different parts of Greece, with the utmoſt ſplendour and magnificence; inſomuch that by the pomp with which they were celebrated, eſpecially thoſe of Olympia, one would almoſt think, that the ſafety of the ſtates and the glory of the Grecian name depended upon them. The chronology of Greece was fixed, and the moſt memorable events were dated from their periodical celebrations. The performances exhibited were of ſeveral kinds, all deſigned and calculated to call forth the utmoſt exertion of the powers of the human body.

To make theſe games more ſolemn and awful, they were conſidered as acts of religion, and conſecrated to different deities, as thoſe of Olympia to *Jupiter*, and Pythia to *Apollo*. Policy likewiſe had no inconſiderable ſhare in theſe ſolemnities, and under the cloak of religion advanced her own ends, by ſtirring up a ſpirit of emulation, and an ardent love of fame among the Grecian princes and chiefs, by the rewards and honours which were conferred upon the conquerors, in theſe trials of courage, ſkill, ſtrength, and activity. Hence the youth of Greece acquired a martial genius, and

became

became habituated to danger, pain, and fatigue; their bodies at the ſame time being hardened by toil, and growing more ſtrong, healthy, and alert. Nor muſt we forget the advantage which was hereby derived to that part of the ſports, which *only* can be conſidered here, *equitation*, and the culture of horſes.

From theſe public aſſemblies, and trials of merit, it is certain much good fruit muſt have been gathered; for as Greece, in its early days, could boaſt no good horſes, or very few, theſe horſe-races (like our own at Newmarket) muſt naturally have inſpired an emulation among the Greeks, to procure the fineſt horſes, and have put them upon uſing every means which could improve the art of riding, and the qualities of the animal upon which it was to be exerciſed.

It having been already ſaid that it is foreign to our purpoſe to conſider the other exerciſes which were performed in theſe games, and were called *Gymnaſtic*, becauſe the men who contended in them were *naked*; I ſhall return directly to my ſubject; and lay before the reader the particulars which remain concerning it.

It appears from the chronology of the Olympic games, that chariot-races were not introduced till the 25th Olympiad, nor horſe-races till the 23d. It is a queſtion very natural to be aſked, how it happened that ſuch a ſpace of time elapſed, before theſe games were graced with the labours of the horſe? It is moſt probable, that it was owing to the ſcarcity of horſes in Greece, at thoſe times, and the large expences incum-

bent upon thoſe who undertook to breed and manage them; for it is certain, from the concurrent accounts of many writers, that the Grecians were ſo ill furniſhed with theſe animals, that in the ſeveral wars in which they were engaged from time to time, they could not muſter a ſufficient number, although they were ſo uſeful and neceſſary. At length, however, things grew better; laws were made, and rewards given to encourage the breeding, and managing of them; for which laſt purpoſe, ſkilful people, who profeſſed the art of riding, undertook to inſtruct the youth, eſpecially ſuch of them as were to ſerve in war, in the ſcience of horſemanſhip *. Beſides this, the privileges and honours which were conferred upon thoſe who gained the prize in the Olympic Games, muſt have contributed greatly to promote this end; and ſo great was the zeal, and even juſtice of the Greeks upon theſe occaſions, that even the horſes were not forgot, but, when victorious, were crowned amidſt the ſhouts and applauſes of the multitude †.

Nevertheleſs, however exact and zealous the Grecians might have been, and notwithſtanding the pomp and magnificence of theſe games, the ceremonies of religion obſerved at their celebration, and the veneration in which they were held by all Greece, ſeveral particulars are wanting, which, had they been tranſ-

* Heſych. and Xenophon.

† Weſt's Diſſertat. on the Olympic Games. Plut. Sym. lib. 2. Pauſan. lib. 6.

mitted

mitted to poſterity, would have given a more certain account of many articles relative to theſe famous exerciſes, and have enabled the reader to form a ſurer opinion concerning them.

The piece of ground on which the chariot and horſe-races were performed (for the ſame ſpot ſerved for both) was called the *Hippodrome*. The Olympian Hippodrome, or horſe-courſe, was a ſpace of ground of ſix hundred paces long, ſurrounded with a wall, ſituated near the city *Elis*, and on the banks of the river *Alpheus*. It was uneven, and in ſome degree irregular, owing to the ſituation; in one part was an hill of a moderate height, and the circuit was adorned with temples, altars, and other embelliſhments.

This *ſtadium*, or race-ground, conſiſted of two parts; the firſt reſembled in ſhape the *prow* of a ſhip, and was called the *barrier*. In this place, were the ſtands for the horſes and chariots, and here they were matched and prepared for the courſe. The next partition was the liſts, or the ſpot on which the races were to be run. At the end of the courſe ſtood a pillar, which was the goal, round which the candidates were obliged to turn, in order to come back to the place where they had ſet out; and that rider or driver, who could make the narroweſt turn, and approach neareſt to it, every thing elſe being equal, had the faireſt chance of ſurpaſſing his rivals. In doing this, the ſkill of the men, and the ſuppleneſs and obedience of the horſes, were put to the ſevereſt proofs; inaſmuch as that there

was

was much danger in the performance, eſpecially in the chariot-race, where it ſometimes happened, that they were forced upon it, and broken to pieces, at the manifeſt riſque of limbs and life. To this, it is very well known, Horace alludes in his expreſſion, *Meta fervidis evitata rotis*; it being neceſſary that the adventurers ſhould go as cloſe as poſſible to the goal, to prevent any loſs of ground or time, and yet to take care not to ſtrike againſt it, for fear of receiving an injury.

Beyond this goal another difficulty was to be encountered. This was a figure, by which the horſes were to paſs, placed on purpoſe to alarm and frighten them, as the name imports, being called *Taraxippus*, or the terrifier of horſes.

The ſhape and form of this ſtrange deity (for ſo he was called) is not deſcribed, but he certainly anſwered the end for which he was deſigned; it frequently happening, that the horſes were ſo ſcared and alarmed at his appearance, as to run away with the utmoſt violence, and expoſe their riders, or drivers lives, to the moſt imminent dangers. Many conjectures have been formed concerning this ſtrange deity, and the means which he uſed to frighten the horſes in ſo extraordinary a manner; but the moſt probable conclu-ſion will be, perhaps, to ſuppoſe, that ſome tricks and artifices were practiſed under the diſguiſe of this figure; either with a deſign to render the victory more honourable, in proportion to its being more difficult to

be

be gained, or elſe (which was a better deſign, and a ſounder way of reaſoning) that this *horſe-frightening* deity was placed in the courſe, as a *touchſtone*, to try and prove the reſolution and temper of the horſes; and to oblige the candidates to bring none into the field, but ſuch as by exerciſe and diſcipline were ſo aſſured and ſteady, as not to let their obedience be ſhaken upon the moſt trying occaſions.

On each ſide of the courſe, from one end to the other, the ſpectators were placed; the moſt advantageous ſtations being reſerved for the *judges* of the games, and other diſtinguiſhed perſons; the reſt ſtanding where they could, it being impoſſible to aſſign particular places for the multitude which always attended theſe ſolemn and magnificent diverſions. Again, in that part where the horſes ſtood which were to run for the prize, a long *cable* was drawn from one end to the other, and ſerved the purpoſe of a barrier; about the middle of the prow above-mentioned, an altar was erected, upon which ſtood a brazen *eagle*, with outſtretched wings, and the figure of a brazen *dolphin* was likewiſe placed at the entrance of it. This laſt was ſo contrived, by the powers of mechaniſm, that when the preſident of the races thought proper to put it in motion, it would aſcend at once to ſuch an height, as to be viſible to all the ſpectators. This eagle was dedicated to Jupiter, the patron god of the Olympic games, as the dolphin was ſacred to Neptune, the ſuppoſed creator of the horſe. The moment the eagle

ſprang

ſprang into the air, the dolphin ſunk under ground: upon this ſignal, the *cable* * was removed, and the horſes advanced from their ſtands, which were diſtributed by lot, into the courſe, where they ſtood ready to ſtart: but in what order and arrangement, whether in a line, or one behind another, is a queſtion which has often been diſcuſſed, but is hitherto undecided. Nor is it known what laws were to be obſerved by the horſes which entered to run, or whether they were confined to any fixed number; but it appears that they were divided into two claſſes, of full-aged and under-aged horſes; and that horſes and mares were allowed to contend for the prize. There was likewiſe a race, called *Calpe*, in which *mares* alone were permitted to run; and with whoſe riders it was cuſtomary to leap from their backs towards the end of the courſe, and keeping the bridle in their hand, to run along with them, and ſo finiſh the career.

There was alſo another ſort of riders, called *Anabatæ*, who reſembled theſe horſemen of the *Calpe* in moſt particulars, but were diſtinguiſhed from them in one inſtance, being obliged by law always to ride *horſes*.

* In the races at preſent performed in Italy, the ſignal for the horſes to ſtart, is given by removing a rope from before the horſes—the cuſtom being derived from this method of the Greeks; eſpecially, as it known, that the Olympic Games were celebrated in Sicily (called *Magna Græcia*), in the ſame manner, and with all the circumſtances, as in ancient Greece.

The

The ſignal for ſtarting was probably the ſame as in the chariot-races, and was given by the ſounding of a trumpet. The ſpace of ground round which the horſes were to run, and the number of times which they were required to run round it, will make their *courſe*, or *heat*, to amount to about four miles, or ſomewhat more.

Although the candidate-horſes were ranged into claſſes of *full* and *under-aged*, yet it is not known, what was the preciſe term which qualified them to be rated as full or under-aged. Neither can it be aſcertained how many were permitted to run at the ſame time, at what ſize they were required to be, or of what weight the jockeys or riders. Of theſe particulars the reader cannot be informed; but as the riders were obliged to undergo preparatory trials for the ſpace of thirty days, it muſt be concluded, that there were certain laws and conditions appointed by the judges, to which they were obliged to ſubmit.

This is the ſum of what is recorded concerning the celebrated races of ancient Greece, as far as my ſubject leads me to conſider them: in doing which, I have confined myſelf to thoſe of Olympia only, without even caſting a glance upon any other, looking upon them as comprehended in the general view, under which the Olympian are preſented; which, as Pindar ſays, were as much ſuperiour to the reſt which Greece exhibited, as water is among the elements, or gold compared with other metals.

And now leaving Greece, and her horſes, it may be time to turn our eyes to her admirer and imitator, Rome.

It is very well known, that the Romans were indebted to Greece for many of the refined arts, and uſeful improvements of life. Among theſe horſemanſhip, perhaps, was not the leaſt conſiderable, and was received and adopted by the Romans with ſuch eagerneſs, and cultivated with ſuch diligence and zeal, that they ſoon were able to excel their maſters.

Romulus very early inſtituted his order of *equites*, or horſemen, as *Athens* and *Sparta* had done before, on purpoſe to encourage the practice of riding, and engage his new ſubjects to keep horſes at their own expence, which, in thoſe times, were ſo coſtly, that the rich alone were equal to the charge of maintaining them.

The *Certamina Equeſtria*, or horſe and chariot races of the *Circus*, began very early in Rome, and were formed upon the model of the *Olympic* races; like them they were deemed ſacred ſports, performed as acts of religion, and dedicated to particular deities, of whoſe attributes they were a myſtical repreſentation. And here it muſt be acknowledged, that although the Romans did not uſe chariots in battle, it is certain, that in the Circus they preferred them to the races performed by ſingle horſes.

That horſe was called by the Romans *Singularis*, or *Single*, upon which a man rode without a ſaddle, uſing

1

2

only a cloth, like the Greeks, faſtened with a *ſurcingle*, or elſe ſitting upon the bare back.

Occaſionally too the riders were tied and bound to their horſes by theſe *girths*, that they might ſit with greater firmneſs and ſecurity; but the practice was imprudent and dangerous, as they were, by this means, expoſed to be dragged, and torn by the horſe, in caſe they were unſeated, like the warriour deſcribed by *Silius Italicus* *.

——————*Rapiturque pavore*
Tractus equi, vinctis connexa ad cingula membris †.

Lock-ſaddles, now but little uſed, are liable to the ſame objection.

Whenever an inferior perſon on *horſeback* met his ſuperior, or a magiſtrate, or any one of diſtinguiſhed rank and character, the form of paying his civilities, and teſtifying reſpect, was by deſcending from his horſe, uncovering his head, and retiring on one ſide of the road. This ceremony, *Seneca* ‡ ſays, he always obſerved, whenever he met a conſul or prætor; to whom theſe honours were due. Apuleius mentions the ſame manner of ſalutation; and ſays, that when any one happened to be on horſeback, and met any eminent man, who was entitled to particular notice and regard, the horſeman, although in haſte, and going very faſt, would immediately ſtop, alight, and changing the wand or

* Lib. 4. Punicior. † Florid. lib. 3. ‡ Epiſt. 65.

ſwitch with which he rode, from his right hand to his left, would advance, and make his ſalutation with his right. To a certain degree, and upon particular occaſions, this ceremony is obſerved among the moderns.

Whoever knows the method of treating horſes after ſevere labour, will be ſenſible that it is the ſame with that which was practiſed by the Romans. Apuleius * informs us, that when he perceived that his horſe grew tired upon his journey, he wiped off the ſweat, rubbed his head, took off the bridle, ſtroaked and pulled his ears, and gently led him along, with his head hanging down, and at liberty, allowing him to crop the graſs as he went, to ſooth and refreſh him, hoping, at the ſame time, by theſe indulgencies, to engage him to ſtale.

Straw was the material commonly uſed for litter; when that failed, leaves (chiefly thoſe of the holm-tree) ſupplied its place, both for horſes, and other cattle.

The food generally given to horſes, both by the Greeks and Romans, when they were turned into the fields, was graſs, clover, trefoil, and other herbs of the graſs-kind. In the ſtable they were fed with hay, barley, oats, wheat, and ſtraw. Pliny † extols the virtues of the *Cytiſus*; and ſays, that horſes love it ſo extremely as to prefer it to barley.

This author, and Strabo, recommend likewiſe the herb *Medica* (or the three-leaved graſs of Spain), as a

* Aur. Aſin. lib. 1. † Lib. xiii. c. 24.

moſt

moſt excellent food. *Columella* ſays it will bear mowing four, if not ſix times in the year; and that nothing is more efficacious to reſtore lean and weak horſes to plumpneſs and vigour. There are doubts, however, what the herb is, which was anciently called *Medica*, a name given to it from its originally growing in *Media*. *Nemeſian* recommends ſtraw and barley as very nouriſhing diet; and it certainly conduces very much to keep horſes in health, ſpirits, and wind, and in a ſtate of body fit for any kind of labour, as it ſupports and ſtrengthens, without rendering the animal heavy and corpulent. *Eumenes*, as we learn from Plutarch, who wrote his life, being beſieged, and not having room to exerciſe his horſes, fed them with boiled barley, as being more eaſy of digeſtion. The ancients likewiſe, on certain occaſions, gave their horſes wine to drink, to animate and refreſh them. Thus *Homer* makes *Andromache* give wine to *Hector*'s war-horſes, or, as ſome commentators render it, wheat ſteeped in wine. It is no uncommon thing with us to give wine and beer to our horſes, in caſe of ſickneſs, or where any extraordinary exertion of fatigue is required.

The cloths, or houſings, uſed by the Roman horſemen are ſtill to be ſeen upon Trajan's pillar, and many other monuments of Roman antiquity. *Stirrups* were unknown, and the Roman horſemen were therefore obliged to mount their horſes, and get down, by vaulting, by the help of horſeblocks, or of a groom called *Strator*.

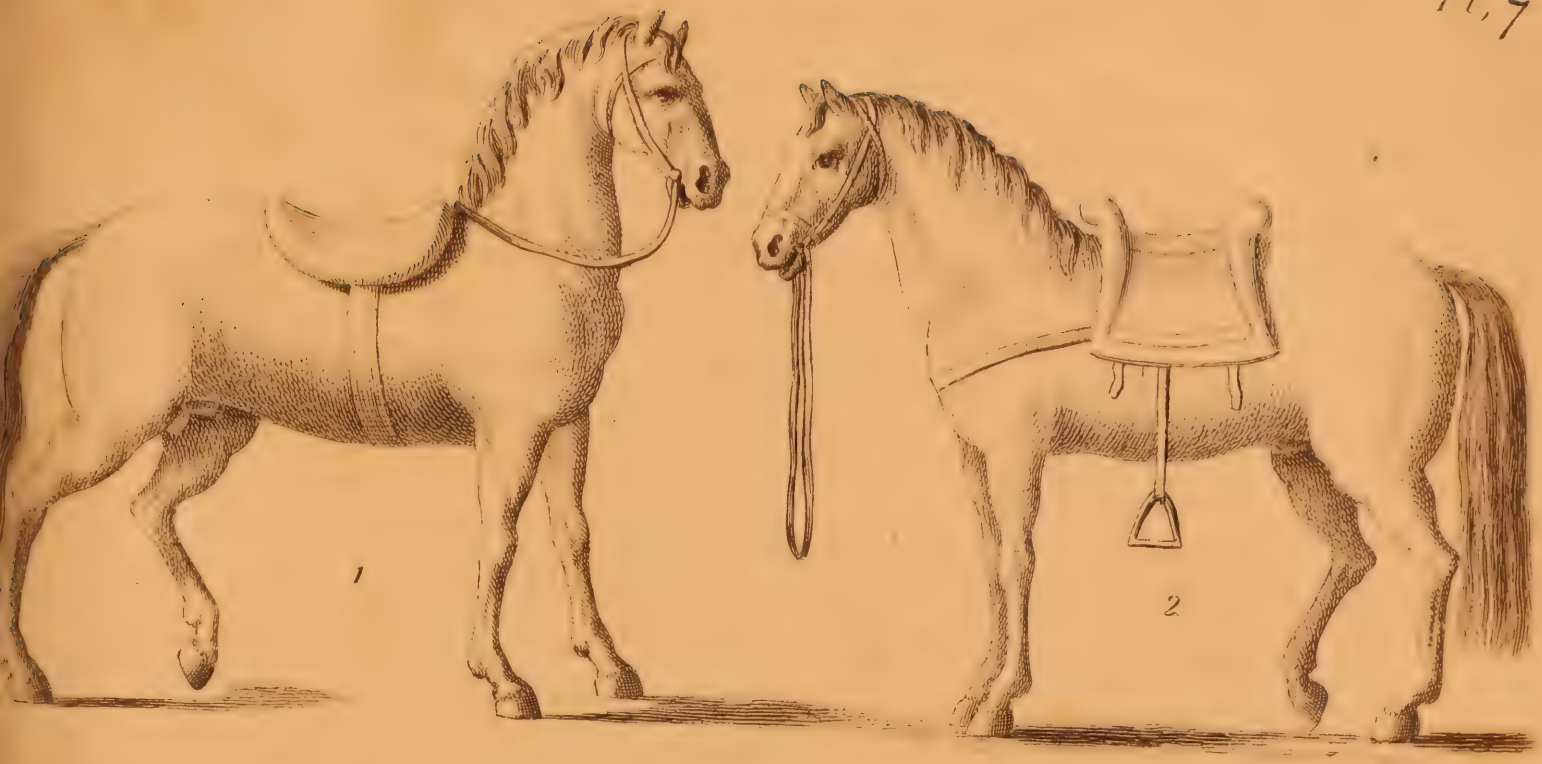
The

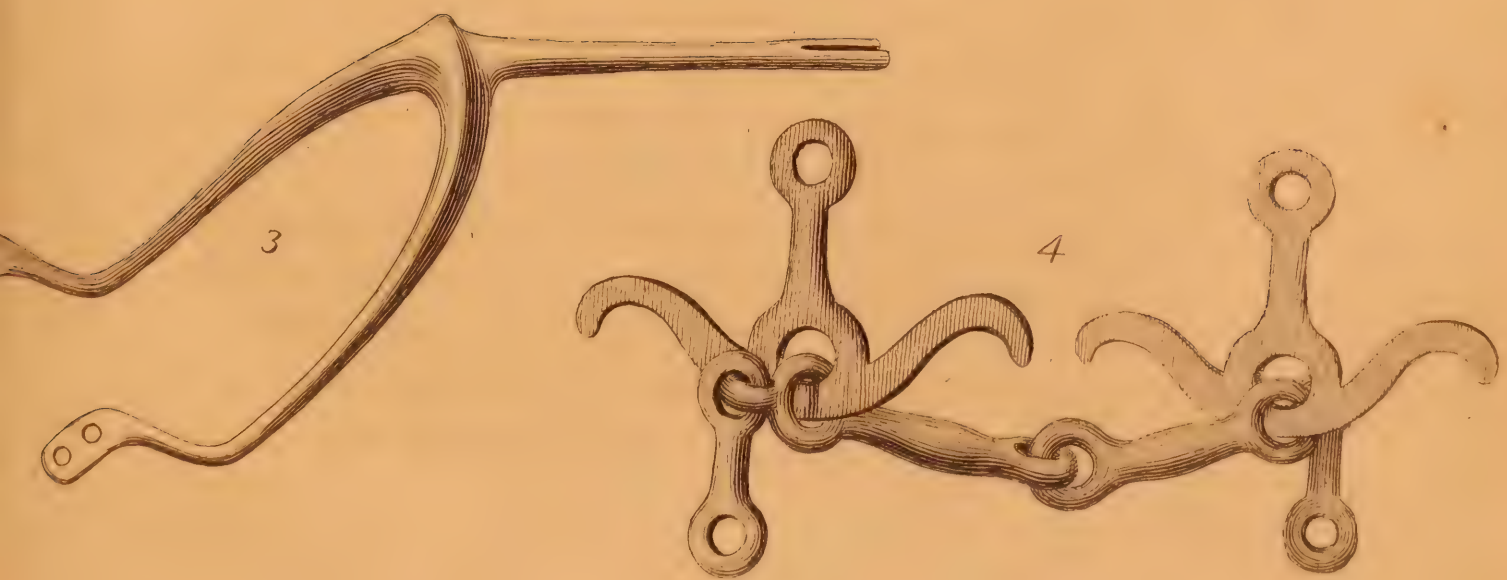
The origin of *Saddles* is not exactly known: ſome writers among the moderns, attribute their invention to the *Salii*, a people among the ancient *Franks*; and hence they fetch the Latin word *Sella*, a ſaddle. This aſſertion, however, can amount to nothing more than a conjecture, becauſe the word *Sella* ſignifies, in general, any thing upon which a man may ſit, a chair, ſtool, or bench; and under this denomination, a thing called a *Saddle*, may be comprehended, but the term could not alone be expreſſive of what we call a *Saddle*. The uſage and practice, however, of latter ages have confined it to that ſignification, although the thing meant by it was unknown to the Romans, in whoſe language the word was always underſtood in a general ſenſe.

The firſt time we hear of ſaddles, is in the year of Chriſt 340, when *Conſtantius* endeavouring to deprive his brother *Conſtantine* of the empire, oppoſed his army, and entering the ſquadron where Conſtantine was, attacked, and unhorſed, by throwing him out of the ſaddle, as we learn from the hiſtorian *Zonaras*.

The emperors which ſucceeded made many regulations concerning horſes, and occaſionally take notice of ſaddles.

There is a reſcript in the Theodoſian Code, given by the emperors *Valentinian*, *Theodoſius*, and *Arcadius*, which preſcribes the exact weight of a ſaddle, confining it to ſixty pounds, including the bridle; and ordaining that the cloak-bag with which people travelled, ſhould weigh


1
2


3
4

weigh no more than thirty-five pounds; the cloak-bag be forfeited, and the ſaddle broke in pieces, in caſe of diſobedience. The old Romans being ignorant of ſaddles, were likewiſe unacquainted with ſtirrups, and like the Greeks obliged to ride without the eaſe and conveniency which they could have afforded. What Hippocrates obſerved of the Scythians, Galen found to be true in the Roman cavalry, who, he ſays, were ſubject to pains and defluxions in their hips and legs, from their dependent poſture, and the want of a ſupport when on horſeback. It is, therefore, to be concluded, and with great appearance of truth, that this contrivance for eaſing and ſupporting the rider's legs, was not the portion of the ancient horſemen; no mention being made of ſtirrups in any ancient Greek or Latin author, no figure of them to be ſeen in any ſtatue or monument, nor any word expreſſive of them to be met with in claſſical antiquity.

The ſilence, therefore, of all the writers, and the want of other proofs, leave us no room to form any other concluſion, than that they are modern invention. The Romans, having no better aſſiſtance, copied the Grecian manner of getting upon their horſes; they vaulted, or employed horſeblocks, and the aſſiſtance of another perſon, after the *Perſian* and *Grecian* methods, as *Julius Pollux*, *Volaterannus*, and *Vegetius* teſtify.

The firſt ſays, that when a man is to mount, or deſcend from his horſe, he ſhould lead him to a bank, or elevated ground, that he may execute his deſign with

with greater eaſe; and that the horſe ſhould be taught to approach the mounting-place, readily, and without fear. *Vegetius* informs us, that *wooden* horſes were made uſe of for the purpoſe of learning to vault, which were placed in the open air in ſummer, and in houſes in the winter ſeaſon. Upon theſe the young Romans made their eſſays, and the art is taught at this day in the ſame manner.

They at firſt endeavoured to leap upon theſe wooden horſes without armour; and when they grew ſtronger, and more ſkilful, completely armed.

The horſeblocks which they uſed, were compoſed of ſtone, or wood; and were in great abundance upon all the roads; the Roman people, according to Plutarch, being under much obligation to Gracchus, who cauſed theſe conveniencies to be placed at proper diſtances for the uſe of travellers. *Porchachi* *, in his Funerali Antichi, has preſerved an inſcription, in which one of theſe horſeblocks *(ſuppedaneum)* is jeſtingly dedicated by Craſſus to his mule, and was erected in the road from Tivoli to Rome.

Dis pedib. Saxum.
Ciuciæ dorſiferæ & cluniferæ
Ut inſultare & deſultare commodetur,
Pub. Craſſus mulæ ſuæ Craſſæ bene ferenti
Suppedaneum hoc cum riſu pos.
Vixit annos XI.

* Page 14.

It

It is impoſſible to tranſlate this inſcription ſo as to make it intelligible to the Engliſh reader; to thoſe who are acquainted with the language in which it is written, I will, with all deference, ſubmit a conjecture, which may attempt to give it ſome meaning. It ſeems to be ludicrous, and deſigned, perhaps, as a parody upon the known form and ſtile of lapidary inſcriptions. *Dis ped.* is for *Dis pedibus*, and is oppoſed to *Dis manibus*, allowing the pun between *manes* and *manus*. *Saxum* is contraſted to *ſacrum*, the uſual word in epitaphs. *Beneferenti* is uſed inſtead of *benemerenti*, a word frequent in monumental formularies; and the *cum riſu* ſeems to juſtify the conſtruction, and confeſs that the inſcriber was burleſquing, and in joke.

Menage, however, notwithſtanding what has been advanced, truſting to *Voſſius*, reports, that St. *Jerom* is the firſt author who makes mention of ſtirrups, and quotes his very words upon the occaſion. He ſays, "that at the time of his receiving certain letters, he was mounting his horſe, and had his foot in the ſtirrup *(biſtapia)*." This paſſage, however, is not to be found in his epiſtles; and if it were there, it would prove nothing, becauſe St. Jerom lived at a time when ſtirrups are ſuppoſed to have been invented, and after the uſe of ſaddles. *Montfaucon* denies the reality of this paſſage, as well as the following inſcription, which recounts the death of a perſon, whoſe foot being entangled in the ſtirrup, as he was diſmounting, was dragged by his horſe, and killed upon the ſpot. For

the ſingularity of the thoughts, and turn of the expreſſion, I venture to inſert it, with an attempt of a verſion of it, for the Engliſh reader.

Vetus inſcriptio Romæ.

D. M.

Quiſquis lecturus accedis, cave ſi amas,
Et ſi non amas, penſicula. Miſer qui ſine amore
Vivit, dulce exit nihil. Aſt ego tam
Dulce anhelans, me incaute,
Perdidi, & amor fuit. Equo dum
Aſpectui Durmioniæ formoſiſſimæ puellæ
Virgunculæ, ſumma cum polvoria placere
Cuperem, caſu deſiliens, pes hæſit ſtapiæ,
Tractus interii : in rem tuam mature, propera.
Vale.

If love's ſweet paſſion ever touch'd your heart,
Or if your boſom never felt his dart;
Whoe'er thou art, approach; behold this tomb!
And heedful read a lover's hapleſs doom!
Unconſcious of love's joys, the wretch who lives,
No pleaſure ever knows, no pleaſure gives:
Love is the life of life—yet from it flow
Various diſaſters, and a world of woe.
By love I periſh'd; from the bounding horſe,
When I had call'd forth all his active force,
In fondeſt hopes to pleaſe a beauteous maid,
Whoſe charms inſpir'd the feats which ſhe ſurvey'd,

My

My foot, diſmounting, in the ſtirrup hung,
And the wild ſteed his maſter dragg'd along;
All torn and mangled I reſign'd my breath,
And loſt my paſſion in untimely death:
Go then! by my misfortune taught, be wiſe!
And know from love what mighty miſchiefs riſe.

After all, it ſeems moſt reaſonable to conclude, from the mention of ſtirrups already reported to have been made by St. Jerom, as well as from what is ſaid concerning them in the inſcription above-cited, that theſe authorities, inſtead of proving their antiquity, evince them to be inventions purely modern; and farther, that the inſcription above-named muſt, for that very reaſon, be modern likewiſe. The learned and accurate explainer of antiquities, Montfaucon, after teſtifying his ſurprize, that the ancients ſhould have been entirely ignorant of this inſtrument, ſo uſeful in itſelf, and ſo eaſy of invention, flatters himſelf at laſt with being able to aſſign a reaſon for it. He ſays, that as long as ſaddles were unknown, ſo long were men unacquainted with the uſe of ſtirrups. For, ſays he, while cloths and houſings only were laid upon the horſes backs, on which the riders were to ſit, ſtirrups could not have been uſed, becauſe they could not have been faſtened with the ſame ſecurity as upon a ſaddle. This aſſertion is plauſible, but not concluſive; for although the ſtirrups being flung over, or faſtened to a cloth, could not have enabled the rider to mount or

diſmount, yet by the aſſiſtance of a ſecond perſon, who might hold the ſtirrup on the oppoſite ſide, the feat might have been performed; and for the purpoſe of ſupporting and relieving the legs, they would have been as effectual as they are at preſent.

The more natural and modeſt ſolution ſeems, therefore, to be this:—that in this inſtance, as in many others, it ſhould be remembered, that the progreſs of human genius and invention is uncertain and ſlow, depending frequently upon accidental cauſes. That time alone ripens, and brings things to perfection; that improvement follows improvement, and the arts advance gradually;

——————*Ad ſummum donec venere cacumen.*

Lucret.

The horſe deſtined to carry a man in the races of the *Circus*, as well as upon other occaſions, was called *Celes*, from the Greek word κελης; and *Singularis* and *Solitarius*, ſo denominated becauſe he went alone, in contradiſtinction to thoſe which drew chariots, or other machines, and were yoked together in different numbers, as two, three, four, and ſometimes more. In latter times, after the diſcovery of ſaddles, he was alſo called *Sellarius*.

Their chief employment was to run at the full exertion of their ſpeed in the Circus (as our race horſes do now), againſt their antagoniſts. Their riders frequently mounted them bare-backed, and performed extra-

extraordinary feats of agility * upon them: ſuch as ſtanding upright, ſpringing upon them at once, laying down along his back, picking up things from the ground in full ſpeed, and leaping from one horſe to another, whence they were diſtinguiſhed by the title of *Dyſultores*, or Leapers. Suetonius ſays, that in the time of Julius Cæſar, who was an expert and diſtinguiſhed horſeman, the youths of the nobleſt families uſed to ride in this manner; and ſo fond were the Romans of riding, that to be ignorant of it was a proverbial reproach, and reflected as much diſgrace, as not to be able to write or read †.

Upon certain occaſions, and eſpecially in the races of the Circus, they preferred, like the Scythians and Greeks, mares to horſes, judging them to be fleeter, and more fit to endure violence and fatigue. Ælian, Pliny, Horace, and Virgil, celebrate the ſpeed and abilities of the mare, as being eſteemed ſuperior to thoſe of the horſe. The laſt of theſe authors ſpeaks of them as being more eſteemed than horſes in the Olympic race. The reaſon which is aſſigned for this preference, has already been mentioned; but without entering into any diſcuſſion concerning it, it is but juſtice to the female ſex, to acknowledge, that it is at leaſt in all particulars equal to the male; and that in

* Vid. Sil. Ital. lib. 16.—Manilius, lib. 4.—Procop. Gothicis, lib. 8. Agathias, lib. 32.—Firmicus, lib. 8.

† Neque equitare, nec literas ſcire.

the

the article of breeding it ought to be preferred. Virgil *, not leſs a philoſopher, than poet, adviſes breeders to be ſcrupulouſly nice in the choice of the mare, inaſmuch as that ſhe is far more important, and their hopes muſt more immediately depend upon her. The breeders of mules, knowing the ſuperiority of the female, always chuſe that the nobler animal ſhould be of that ſex, and therefore make the aſs the ſtallion; for a creature begot by an horſe upon a ſhe-aſs, is a viler animal than the mule, which is the offspring of a mare by an aſs; and the intimacy and union between the mother and its young in all animals, both during geſtation, and for a long time after the birth, is ſo cloſe and ſtrict, that it muſt be ſuppoſed to inherit, in the fulleſt manner, every quality and every property of the body whence it proceeds.

We are told by Pliny, that the Romans uſed to geld their horſes, eſpecially thoſe which they employed upon common and domeſtic occaſions. They likewiſe ranged them into different claſſes, and diſtinguiſhed them by denominations expreſſive of their various qualities and characters *Itinerarii* were the horſes upon which they travelled, *Sarcinarii* thoſe which carried burdens, *Tolutarii* and *Gradarii* horſes whoſe paces had been formed and improved by art, particularly *amblers*, *Venedi* hunters, *Celes*, or the race-horſe, and *Cantherii*, which was a general name for an horſe uſed upon many

* ——————*Corpora præcipue matrum legat.* Georg. 3.

different

different occaſions, but always underſtood to mean a *gelding*.

The etymology of this word is ſomewhat particular, and various, but unſatisfactory conjectures have been formed concerning it. The beſt explanation ſeems to be that which derives it from the Greek word *καν θελιον*, canthelion, which by no unuſual change of one letter for another, may be made *cantherion*; which word, in the original ſenſe, ſignifies a pack-ſaddle; and it being uſual to caſtrate the *Cantherii*, or *Pack-horſes*, to make them gentle and quiet, it became a cuſtom to call all caſtrated horſes *Cantherii*, though appointed to other ſervices than to carry packs or burdens.

In proceſs of time, people who, for ſundry reaſons, rode on horſeback, began to prefer theſe *Cantherii*, or geldings, for their calmneſs of temper, to other horſes; and the ſlow gallop, which we call a *Canter*, being a ſoft and eaſy pace in which moſt people delight, it may not, perhaps, be deemed too bold a conjecture, to ſuppoſe that our word canter, expreſſive of that pace, may owe its derivation to the Latin term, *Cantherius*, the appellation of the horſe, which uſually performed it*.

* Dr. Johnſon, in his dictionary, calls this pace the *Canterbury* gallop, which he defines to be the *hard* gallop of an *ambling* horſe, commonly called a *canter*; and probably derived from the monks riding to *Canterbury* on *eaſy ambling* horſes. How juſt the derivation of the word may be, I will not preſume to decide; but the definition muſt certainly puzzle all who are *horſemen*, and all who are *not*.

The *Bitts* and *Bridles* of the Romans ſeem chiefly to have conſiſted of two ſorts, the *rough* and the *ſmooth*.

The rough ſort was called *lupus*, or *lupatum*, or the *wolf-bitt*. It was borrowed from the Greeks, who called it by the ſame name; it was made in imitation of the teeth of a wolf, the mouth-piece having little ſharp points of iron upon it, ranged like teeth in the jaw of this animal. This bitt was harſh and ſevere, calculated for hard mouths, and ſtubborn and impetuous tempers. The other, called the ſmooth, had its mouth-piece, or cannon, quite even, was gentle in its effects, and ſerved for little more than to guide the horſe. Neither of theſe bitts had a curb or chain under the chin of the horſe, ſome, however, upon Trajan's pillar have branches, others are without any, and differ very little from the *Sneffle* now in uſe, which ſeems to be copied from them, excepting that they are thicker and more clumſy, like the ſnaffles uſed for colts, called Mouthing-bitts.

Whips were in common uſe; they ſometimes had an iron point, or ſpur, inſerted in the handle-end. This ſort of whip was called *ſcorpio*, from the reſemblance it bore to the ſting which is in the tail of the ſcorpion, and was very ſevere *.

Spurs were familiar, the mention of them occurs ſo often in the Roman authors, that it would be pedantry to cite them.

* *Scorpiones, genus acutiſſimorum flagellorum.*

Barth. Adv. p. 2272.

This renowned people employed for their uſe and pleaſure the horſes of every country, whoſe merit and qualities entitled them to their notice. Whatever Greece admired and approved, was cheriſhed and eſteemed by them; who added the horſes of foreign countries, to the breeds of their own, which in many parts produced excellent, and which experience and judgment taught them to value.

The *Etrurian*, or Tuſcan breed is praiſed by *Oppian*. *Volaterannus* ſays they were good in war, and celebrates thoſe of the iſlands of *Sardinia* and *Corſica*, which were active and bold, but apt to be unquiet and impatient. The Venetian territories produced a noble and much admired breed. Strabo ſays, that Dionyſius, tyrant of Sicily, eſtabliſhed a ſtud in them, whence he drew his ſupplies for the public games, and that the fame of this ſtud was very great, and ſupported itſelf for a long time *.

Agragas, a town of Sicily, otherwiſe called *Agrigentum*, is highly extolled by *Pindar*, and *Silius Italicus*, for its horſes; and Sicily was always famous upon this account.

Calpe is another place, whoſe horſes were prized by the Romans. It is an hill in the fartheſt part of Spain, by the ſtreights of Gibraltar, over againſt *Abyla* on the Barbary ſide. Under this hill was once an ancient city, called *Tarteſſus*, near the preſent city of *Cadiz*, which is

* Lib. 5.

much commended for its race of horſes. *Aſturia*, *Gallicia*, and *Andaluſia*, then called *Bætica*, were known to produce the fineſt of their kind. The *Aſturian* and *Gallician* horſes are deſcribed by Pliny to have been of a middling ſize (like the preſent *Genets*) and remarkable for the openneſs of their paces, their pliancy of limb, and the time and exactneſs with which they dealt their feet, and regulated their motion, ſo, as it were, to count their ſteps. Pliny calls them *Thieldones*, which word is explained to mean the ſame as if he had called them *tellers* or *numberers* of their ſteps. Martial deſcribes this diſtinct and bold action with great propriety, when, ſpeaking of a Spaniſh horſe, he ſays,

Hic brevis ad numerum rapidos qui colligit ungues,
Venit ab auriferis gentibus Aſtur. equus.

This little horſe, which moves his feet in time,
Comes from Aſturia's gold-producing clime.

Claudian alſo celebrates this country for breeding numbers of fine and beautiful horſes:

Dives equis, frugum facilis, pretioſa metallis.
De Laudibus Seren. Reg.

Horſes who had this high action, were alſo called *Tolutarii*; derived from the word *tollo*, to lift up; becauſe they lifted their feet conſiderably above the ground.

Strabo,

Strabo, Nemeſianus, Juſtin, Vegetius, and many other writers of paſt times, celebrate the merit of the Spaniſh horſes; and modern times have ſeconded them in all their commendations. Vegetius ranks them equally, or next in value to the Cappadocian, and ſays, that the African mixed with the Spaniſh blood, produces moſt active and fleet horſes, and the fitteſt for the ſaddle. According to Strabo, they excel all others in ſpeed and nimbleneſs. Oppian ſays, that they were fleeter than the Parthians; and after comparing them in this reſpect to hawks and eagles, affirms that they might vie with the winds in ſwiftneſs. Juſtin, guarded with the ſobriety and diſcretion of an hiſtorian, beſtows upon them equal, if not ſuperior commendation; and ſays, that they and the Luſitanian or Portugal horſes, were endowed with ſuch ſwiftneſs, that they might juſtly be ſaid to be born of the winds; in this manner naturally and properly explaining the fiction of the poets and fabuliſts, who reported, that the mares of this country were wont to conceive by the ſouth wind, without the aſſiſtance of an horſe. In ſhort, the character given of theſe horſes by various writers ſtands juſtified by the unanimous conſent of all antiquity, and diſtinguiſhes them for their beauty, ſpeed, courage, and generoſity, in ſo eminent a degree, as to ſtamp them for the beſt and moſt accompliſhed of their kind. Succeeding times have confirmed their character, and they ſtand *now*, as of old, moſt valued, and moſt admired.

The horſes of Gaul were alſo uſed by the Romans, who held them in conſiderable eſteem, as appears from many paſſages of ancient authors. Horace makes mention of them, and Lucan particularly celebrates the Sequani, or Burgundians, for their ſkill in riding, and the ſuppleneſs of their horſes.

Optima gens flexis in gyrum Sequana frænis.

The Sequani the wheeling horſe who guide.

Rowe.

The German horſes alſo were well known to them; they are mentioned by Cæſar * and Tacitus, but by the latter not much to their credit.

Cæſar ſpeaks of the *Suevi*, an ancient, great, and warlike people of Germany, as having had their horſes ſo trained and diſciplined, that when their riders diſmounted in battle to fight on foot, they would never ſtir from the ſpot where they were left, but wait with the greateſt conſtancy and patience their maſter's return *.

Contrary to the practice of latter times, and contrary to the rules of art (founded upon the truth of nature) theſe people were fond of making their horſes *amble*, and taught them to go in this pace by the help of cords, tied to their legs, which controlled their ſteps, ſo as to make them move the two legs of the ſame ſide at once, and then follow with the other two, which two motions conſtituted the amble.

* Cæſ. Comment. lib. 4.

This

This we learn from Pliny, who wrote a treatiſe on the art of riding, which is now loſt. There were likewiſe *Equiſones*, or profeſſed riding-maſters, among them who diſciplined horſes, and taught the art of riding. Varro mentions the ſame thing, and ſays, that an horſe deſtined to the ſaddle, is ſent to a maſter, who is to teach him to deal his feet loftily, and form his paces—*traditur magiſtro, ut equiſo doceat tolutim.*

It was uſual with thoſe, who valued themſelves upon their ſkill in riding, and had won a prize in the races of the Circus, or elſewhere, to change horſes with their vanquiſhed antagoniſts, and ſtart again, purely to ſhew that the victory was not to be aſcribed to the horſes only. *Homer* and *Plutarch* ſpeak of this cuſtom, as well as other writers.

This people (as well as the Greeks) were very exact in cleaning and dreſſing their horſes.

For this purpoſe, and to remove the ſweat, they made uſe of a piece of wood, formed to the ſhape of a *Sword*, and known to us under the name of a *Scraper*; and, inſtead of a *Curry-comb*, they put a covering upon their hands, of a rough grain, and compoſed of the bark of the palm-tree, with this they rubbed the coats of their horſes, to give them a poliſh, and make them ſleek and ſhining. They were likewiſe very careful of the *Foretop*, *Mane*, and *Tail*, frequently waſhing and cleaning them, and occaſionally applying oil, to nouriſh the hair and give it a gloſs. After labour and fatigue, it was cuſtomary to lead the horſes to

ponds

ponds and rivers, where they were bathed and waſhed, particularly the legs ; and ſo high and juſt an opinion prevailed of the benefit reſulting from the frequent cleaning and dreſſing an horſe, that *Columella* aſſerts, that it is more advantageous and wholeſome for an horſe to be well rubbed down, than to have a large allowance of food, and that without proper dreſſing he cannot thrive and be healthy.

In managing horſes, if nature had not furniſhed them with a proud and lofty action, they uſed to tie rollers of wood and weights to their paſtern joints, to compel them to lift their feet. This they particularly required in the amble, to make their horſes go gracefully, ſafely, and with eaſe to the rider ; preferring this pace to the trot, which, from the violence, and hardneſs of the motion, was diſagreeable.

There are ſtill exiſting ſome famous ſtatues of horſes in the action of the amble. The horſes of Caſtor and Pollux, in the Capitol, at Rome, the four horſes of Bronze in the portico of St. Mark at Venice, and the horſe of Balbus, at Portici, are all in the ſame attitude. Some horſes are alſo to be ſeen in the ſame poſition of a more modern date, whoſe ſtatues were made when the arts began to revive; ſuch are the two equeſtrian figures at Florence.

All theſe are vouchers, which prove the fondneſs which the Romans (while they knew no better) had for the pace called by them the *ambulatura*, and with us the *amble*. Notwithſtanding, however, that this pace had

ſo

ſo much merit with thoſe who loved their eaſe, yet, if we may judge from the ſame ſort of witneſſes, the ancient equeſtrian ſtatues, ſome of them will convince us, by the attitude in which the horſes are placed, that the trot was not wholly diſregarded. The ſtatue of Marcus Aurelius in bronze, a bas relief of the ſame emperor, and the horſes of Titus upon the arch which bears his name, are all repreſented in the action of the trot. Theſe are the remarks of the late learned Abbe Winkelman: he ſays, "that notwithſtanding the "authorities above cited of ſtatues of horſes in the "action of the amble, that it was a manner of going "which the ancients did permit, and oppoſes to them "ſeveral horſes repreſented in the trot." In doing this, however, he only confronts ſtatue with ſtatue, and the ſcales hang even. Beſides, as a French author obſerves, the ancient ſtatues are not always to be truſted; and the artiſts were ſo ignorant and inaccurate in the figures which they made of horſes, that they frequently deformed and miſrepreſented nature, and violated all the rules of art. Nor is it impoſſible that their contemporary horſemen were better ſkilled; and indeed it cannot be ſuppoſed that they were, when they permitted to ſend forth ſuch uncouth and groſs repreſentations of horſes, as antiquity in many inſtances furniſhes us with, in which all the fair proportions of nature, the elegancies of form, and what the French call *belle nature* are often ſacrificed to whim, conceit, and ignorance.

With

With reſpect, however, to the two paces, the amble and the trot, it is to be preſumed, that the ſtatuaries might not know the difference, but copied what they ſaw, and did as they were directed; from the evidences of whoſe works it clearly appears that both the paces were uſed; but it is plain from paſſages in many authors, that the amble, or *ambulatura*, as it is called by Vegetius, was the admired pace; and that much ſkill and labour were employed to render the horſes perfect in it. After-ages continued the practice; and modern horſemanſhip, for ſome centuries, blindly trod in the ſame path: all the writings and treatiſes of thoſe times, containing rules and directions for teaching by various methods this faulty and imperfect pace. Light at laſt broke in, and good ſenſe, and knowledge, founded upon experience, have concurred to baniſh it with contempt from the manege; where the trot is now conſidered and acknowledged as the only pace which can enable a four-footed animal to ſupport and balance himſelf with firmneſs and eaſe, as the laws of mechaniſm require.

Nevertheleſs it is evident upon the whole, that, notwithſtanding the truth and ſoundneſs of this doctrine, the Romans were either ignorant of the merit of the trot, or diſliked it ſo much, as to diſtinguiſh it by appellations very expreſſive of their ſentiments concerning it. They called a trotting horſe, from the roughneſs of the pace, *Succuſſator*, or *Shaker*, as we ironically name hard trotters, *Bone-ſetters*. *Tortores*, *Torturers*,

turers, was another ſynonimous term with which they were honoured; whence ſome etymologiſts imagine the Italian words *Tortori* or *Trottoni* corruptedly come, and from them the French and Engliſh term *trot*. But it ſeems to be more lawfully deſcended from the Italian word *Travatto*, by contraction, *Tratto*, which ſignifies *croſs-wiſe*, by which motion of the legs, the trot is performed. To theſe we may add the epithet *Cruciator*, or *Tormenter*, a title as expreſſive as either of the former, for the Romans were very exact and curious in the names which they aſſigned to the different horſes in uſe among them.

Guttonarii and *Colatorii* are epithets metaphorically applied to thoſe horſes, which dealt their ſteps in time and meaſure, and had a certain ſpring and lightneſs in their motions.

The metaphor is taken from the method of ſtraining water through a bag, in order to make it fall diſtinctly, and drop by drop: now, the action of horſes which move their feet in a cadence, and juſt time, being thought to reſemble this paſſage of water, or any other liquid, when ſtrained through a bag or cloth, they were called *Droppers*, or *Strainers*. Theſe horſes were characterized by the Greek word σαλλιστικοι. After all, theſe terms ſeem to convey no very clear, or preciſe idea of the thing they would deſcribe, and the metaphor itſelf ſeems to be too far fetched, and *ſtrained* too finely. Vegetius ſpeaks of theſe horſes; and we cannot but conclude from theſe epithets, whether properly applied, or not, that the Romans, at

leaſt, were horſemen ſo ſkilful and enlightened as to taſte the merit and beauty of this meaſured and well timed motion in horſes. The Latin word, deſcriptive of this action, in which the horſe lifts his feet alternately aloft, ſuſpends them for a momentary ſpace in the air, and then ſtrikes them forcibly, and in equal cadence, againſt the ground, is called *Tripudium*; its genuine ſignification, is to *ſtrike againſt the ground*, and means *technically* the ſame thing as the French expreſſion *Piaffer*, which literally rendered ſignifies to *ſtrut*, or move in a ſwaggering and haughty manner.

The French term *Trepigner*, is likewiſe ſuppoſed to be derived from the old Latin word *Tripudium*, but is always uſed by horſemen in a *bad* ſenſe; being expreſſive of the low, ſhuffling, and indiſtinct motion of the legs, in oppoſition to the ſlow, marked, and lofty action, diſplayed in the *Piaffer*.

Independent of theſe refinements, the Romans were very ſound and competent judges of the qualities requiſite to conſtitute a good horſe. Virgil deſcribes them with all the force of truth, and all the warmth of poetry. Varro, deemed the moſt learned and accompliſhed perſon of the moſt refined age of Rome, has likewiſe given a detail of them, which is ſo maſterly and exact, that the knowledge of the preſent times, enlightened as they may be, can find nothing in it to reprehend. They both aſſure us, "that we may "prognoſticate great things of a colt, if, when run-"ning in the paſtures, he is ambitious to get before "his companions; if, in coming to a river, he ſtrives

"to

" to be the firſt to plunge into it; adding, that his " *Head* ſhould be ſmall; his *Limbs* clean and compact; " his *Eyes* bright and ſparkling; his *Noſtrils* open and " large; his *Ears* placed near each other; his *Mane* " ſtrong and full; his *Cheſt* broad; his *Shoulders* flat and " ſloping backward; his *Barrel* round, compact, and " rather ſmall; his *Loins* broad and ſtrong; his *Tail* full " and buſhy; his *Legs* ſtrait and even; his *Knees* round, " and well knit; his *Hoofs* hard and tough, and his " *Veins* large, and ſwelling boldly through all his " body."

The *Geopontick* writers alſo, the *Rei Ruſticæ Scriptores*, *Xenophon*, *Pliny*, and many others, who have written expreſly upon the ſubject, deſcribe the parts and figure of the horſe with the greateſt judgment and accuracy: to theſe we may add the harmonious writers of verſe, *Oppian*, *Statius*, *Claudian*, *Gratian*, *Nemeſian*, &c. who, arraying *Truth* in the beautiful robes of poetry, celebrate the horſe, and point out his character and talents, with all the fidelity and exactneſs, that can be expected from the coldeſt proſe.

Pliny tells us, that if an horſe in drinking plunged his noſe deep into the water, it was reckoned a ſign of ſpirit and courage; and this notion prevails at preſent in this country.

Like the Armenians, the Romans always turned the mane on the right ſide. Varro and Virgil direct it ſo to be placed. Propertius * likewiſe mentions it.

* Propertius, lib. iv. eleg. 4.

Ille equus, ille meos in caſtra reponet amores,
Cui Tatius dextras collocat ipſe jubas.

Me to my Tatius ſhall that horſe convey,
That favour'd horſe, whoſe mane he loves to lay
On the right ſide———.

Varro, in deſcribing its properties, ſays likewiſe that it ſhould be plaited, or formed into knots on the right ſide.

In dexteriorem partem implicata.

To which faſhion Statius alludes, in his deſcription of a young hunter.

Colla ſedent nodis, & caſtigata jubarum
Libertas———

His flowing mane, in braided knots confin'd,
Lays on his neck, nor fears the ruffling wind.

It was uſual alſo for them to ſheer and cut off the manes; whence Propertius ſays *, that his miſtreſs Cynthia was borne in her litter by *Manni*, or nags whoſe *Manes* had been *cut off*. *Detonſis mannis.*

They were wont to diſtinguiſh their horſes by certain marks, which they burnt into their fleſh, as the Greeks did before them: theſe were the initial letters of the owners names, figures of animals, and other devices, by which the horſes were known and appro-

* Lib. ii. eleg. 8. Varro, lib. iv. c. 7.
Virg. Geor. iii. v. 86. Prop. lib. 4.
Stat. Theb. lib. ix. v. 687.

priated,

priated, frauds prevented, and the breeds and pedigrees, of which they were very careful, preſerved and diſtinguiſhed. This cuſtom prevails almoſt univerſally at this time, in the ſtuds of princes, and other perſons, who have valuable breeds; and in ſome places the counterfeiting theſe marks is highly penal, the perſons to whom they belong being as nice and ſcrupulous about them, as families are proud and jealous of their coats of arms.

It was uſual alſo for them to give names to their horſes, expreſſive of their country, qualities, or colour; ſuch as *Nitidus*, *Niger*, *Gentilis*, *Ægyptus*, *Victor*, *Volucer*, *Incitatus*, *Delicatus*, *Superbus*, and ſo forth.

In breaking and dreſſing their horſes, they uſed to work them in *waving* or *ſerpentine* lines, as the practice is (or ought to be) at preſent. The French call this riding an horſe *en ſerpentant*. The Greeks and Romans knew it by the term of riding in *Mæanders*, in alluſion to the windings and doublings of the celebrated river which bears that name.

The *Sybarites*, a people of *Calabria*, and proverbially famous for the voluptuouſneſs of their manners, are recorded to have taught the horſes in their troops to move or dance in exact time to the ſounds of muſical inſtruments. The better way, however, of relating this fact would probably he to ſay, that they were ſo wanton and refined in their pleaſures, that they exerciſed their horſes by the ſound of muſic, which was ſet to the time and cadence of their ſteps; ſo that the horſes did

did not obey and follow the *muſick*, but the muſick accompanied and marked the time of *their* motions: this is eaſily done, and there are books extant in the Italian language, with notes of this horſe-muſick.

In breaking and reducing their horſes to obedience, they uſed to apply *Torches* and *Firebrands**, to ſuch as obſtinately refuſed to go forward, and were what we call *reſtive*, as well as to thoſe which were abject and dull. This *fiery tryal*, with additions of various kinds, equally cruel and abſurd, deſcended from the Roman horſemen to ſucceeding riding-maſters, and are partly practiſed at this day.

The *Ludus Trojanus*, or *Trojan Game*, is well known, and ſaid to have been introduced by Æneas, when he left Troy, and came to ſettle in Italy; and hence we may have ſome reaſon to conclude it had long before been performed in *Phrygia*, and other parts of *Aſia*: and as the Greeks alſo had their military equeſtrian evolutions and games, they might, perhaps, be indebted for them to the Trojans, or other Aſiatick nations.

From *Homer*, indeed, we learn, that *Chariot* races were exhibited at the funeral obſequies of *Patroclus*, there being at that time no troops of *Horſemen* in the Grecian army; but Athenæus ſays, that the *Spartans* performed *Equeſtrian* ſports in the theatre, and adorned their horſes, to celebrate the death of Hyacinthus; and, if we may

* *Equos tarde conſurgentes ad curſum ſtimulis facileſque ſalditis concitamus.* SENEC. Lib. II. de Ira.

judge

judge from the uſages of antiquity, theſe military exerciſes and cavalcades were conſidered as a neceſſary part of the funeral rites of *Chiefs* and other illuſtrious perſons; and if a conjecture may be allowed, it ſeems not too improbable to believe, that the origin of the cuſtom prevailing at this day of leading ſtate *Horſes* in the funeral ſolemnities of eminent military perſons, and others diſtinguiſhed by birth and rank, proceeds from the practice of the ancients, obſerved from the moſt diſtant ages. Virgil, who deſcribes the game of Troy, ſays it was performed by the Trojans in honour of Anchiſes, whoſe death they celebrated with this and other ſports *. In the reign alſo of *Theodoſius*, and his ſon *Arcadius*, that is, towards the end of the fourth century, it was uſual to mix led horſes in funeral proceſſions. The ſervants or grooms who led them were covered with long cloaks, and the horſes were hid under the trappings which they wore. Our funeral ceremonies correſpond with this practice.

Theſe *Equeſtres Decurſiones*, or feats of military equeſtrian ſkill and activity, were uſed alſo upon other occaſions.—They were practiſed in camps, to teach and confirm the ſoldiers in the uſe of arms, and the diſcipline of war: they were exhibited to the people by ſeveral of the emperors as ſpectacles of parade and

* Vid. Herodian. de Conſecrat. Severi Imperat. Appian. de Scyllæ morte. Pauſanias Arcadicis.—Stat. Theb. lib. vi. v. 213. Ibid. lib. v. 221. Virg. lib. v. 545. Ib. ii. v. 188.

entertainment; being performed by bands or troops of young men of the nobleſt families, who rode their horſes in *Evolutions* and *Turnings* in ſhew of *Battle*, of which they were a picture and repreſentation. *Virgil* deſcribes them with great correctneſs, and adorns them with all the graces of poetry; nor is it unreaſonable to conclude from the exactneſs with which he relates them, that they were familiar to the Romans in his time, and that he did not copy them more faithfully in his deſcription, than he ſaw them performed and repreſented.—That the reader may have a clearer idea, and the moſt pleaſing account of this ſo famous *Game*, I preſume to bring the poet to ſpeak for himſelf; and with reſpect to thoſe who may not underſtand his language, I have procured an interpreter, who is ſo capable of doing him juſtice, that the Engliſh reader will have but little (if any) room to lament his ignorance of the original language. Neither will he be diſpleaſed (I flatter myſelf) with the length of the account, but will rather think it enhances its merit.

At pater Æneas nondum certamine miſſo
Cuſtodem ad ſeſe comitemque impubis Iuli
Epytiden vocat, et fidam ſic fatur ad aurem.
Vade age, et Aſcanio, ſi jam puerile paratum
Agmen habet ſecum, curſuſque inſtruxit equorum
Ducat avo turmas, et ſeſe oſtendat in armis.
Dic ait. Ipſe omnem longo decedere circo
Infuſum populum, et campos jubet eſſe patentes.
Incedunt pueri, pariterque ante ora parentum

Frœ-

Frænatis lucent in equis ; quos omnis euntes
Trinacriæ mirata fremit, Trojæque juventus.
Omnibus in morem tonſa coma preſſa corona :
Cornea bina ferunt præfixa haſtilia ferro :
Pars leves humero pharetras : in pectore ſummo
Flexilis obtorti per collum circulus auri.
Tres equitum numero turmæ, ternique vagantur
Ductores : pueri bis ſeni quemque ſecuti,
Agmine partito fulgent, paribuſque magiſtris.
Una acies juvenum, ducit quam parvus ovantem
Nomen avi referens, Priamus, tua clara, Polite,
Progenies, auctura Italos : quem Thracius albis
Portat equus bicolor maculis, veſtigia primi
Alba pedis, frontemque oſtentans arduus albam.
Alter Atys, genus unde Attî duxere Latini,
Parvus Atys, pueroque puer dilectus Iulo.
Extremus, formaque ante omnes pulcher Iulus
Sidonio eſt invectus equo ; quem candida Dido
Eſſe ſui dederat monumentum et pignus amoris.
Cætera Trinacriis pubes ſenioris Aceſtæ
Fertur equis.
Excipiunt plauſu pavidos, gaudentque tuentes
Dardanidæ, veterumque agnoſcunt ora parentum.
Poſtquam omnem læti conceſſum oculoſque ſuorum
Luſtravere in equis, ſignum clamore paratis
Epytides longe dedit, inſonuitque flagello.
Olli diſcurrere pares, atque agmina terni
Diductis ſolvêre Choris : rurſuſque vocati
Convertere vias, infeſtaque tela tulere.
Inde alios ineunt curſus, alioſque recurſus
Adverſis ſpatiis : alternoſque orbibus orbes

Impediunt, pugnæque cient ſimulacra ſub armis.
Et nunc terga fugâ nudant, nunc ſpicula vertunt
Inſenſi; factâ pariter nunc pace feruntur.
Ut quondam Creta ferîur labyrinthus in alta
Parietibus textum cæcis iter ancipitemque
Mille viis habuiſſe dolum, qua ſigna ſequendi
Falleret indeprenſus et irremeabilis error.
Haud aliter Teucrûm nati veſtigia curſu
Impediunt, texuntque fugas, et prælia ludo.
Delphinum ſimiles, qui per maria humida nando
Carpathium Lybicumque ſecant, luduntque per undas.
Hunc morem, curſus, atque hæc certamina primus
Aſcanius, longam muris cum cingeret Albam,
Rettulit, et priſcos docuit celebrare Latinos.
Quo puer ipſe modo, ſecum quo Troia pubes:
Albani docuere ſuos, hinc maxima porro
Accepit Roma, et patrium ſervavit honorem
Trojaque nunc pueri Trojanum dicitur agmen.

Tranſlated by PITT.

The prince now call'd, before the games were done
The hoary guardian of his royal ſon;
And gently whiſper'd in his faithful ear,
To bid Aſcanius in his arms appear.
And with his youthful band and courſer come
To pay due honours to his grandſire's tomb.
Next he commands the huge aſſembled train,
To quit the ground, and leave an open plain.
Strait on their bridled ſteeds, with grace divine,
The blooming youths before their fathers ſhine.

The eager Trojans and Sicilians throng,
And gaze with wonder as they move along.
Around their brows a vivid wreath they wore,
And glitt'ring lances tipt with ſteel they bore.
Theſe a light quiver ſtor'd with ſhafts ſuſtain,
And from their necks depends a golden chain.
On bounding ſteeds advance three graceful bands
And each a little blooming chief commands.
Beneath each chief twelve youthful ſtriplings came
In ſhining arms, in looks and age the ſame.
Grac'd with his grandſire's name, Polites' ſon,
Young Priam, led the firſt gay ſquadron on.
A youth, whoſe progeny muſt Latium grace;
He preſs'd a dappled ſteed of Thracian race;
Before, white ſpots on either foot appear,
And on his forehead blaz'd a ſilver ſtar;
Atys the next advanc'd, with looks divine,
Atys, the ſource of the great Attian line;
Iulus' friendſhip grac'd the lovely boy;
And laſt Iulus came, the pride of Troy,
In charms ſuperior to the blooming train,
And ſpurr'd his Tyrian courſer on the plain;
Which Dido gave the princely youth, to prove
A laſting pledge, memorial of her love.
Th' inferior boys on beauteous courſers ride,
From great Alceſtes' royal ſtalls ſupply'd.
Now flufh'd with hope, now pale with anxious fear,
Before the ſhouting crowds the youths appear;

The ſhouting crowds admire their charms, and trace
The parents lines in every lovely face.
Now round in rings, before their fathers, ride
The boys, in all their military pride.
Till Periphontes ſounding laſh from far,
Gave the loud ſignal of the mimick war.
Strait in three bands diſtinct they break away,
Divide in order, and their ranks diſplay.
Swift at the ſummons they return and throw,
At once their hoſtile lances at the foe.
Then take a new excurſion on the plain,
And now retreat, and now advance again.
With well-diſſembled rage their rivals dare,
And pleaſe the crowd with images of war.
Alternate now they turn their backs in flight,
Now dart their lances, and renew the fight.
Then in a moment from the combat ceaſe,
Rejoin their ſcatter'd bands, and move in peace.
So winds deluſive in a thouſand ways
Perplext and intricate, the Cretan maze;
Round within round, the blind Mæanders run
Untrac'd and dark, and end where they begun.
The ſkilful youths in ſport alternate ply
The ſhifting courſe, by turns they fight and fly.
As dolphins gambol in the wat'ry way,
And bounding o'er the tides in wanton circles play.
Theſe ſports Aſcanius when in mighty length
He rais'd proud Alba, glorying in her ſtrength,

Taught

Taught the firſt fathers of the Latian name,
As now he ſolemniz'd the noble game;
From their ſucceſſive Alban offſpring come
Theſe ancient plays to grace imperial Rome.
Who owns her Trojan band, and game of Troy,
Deriv'd through ages from the princely boy.

Beſides this, and other equeſtrian exerciſes, the young Romans, from gallantry and politeneſs, were accuſtomed to ride before the ladies, merely to diſplay their ſkill and addreſs, and recommend themſelves to the favour of their fair ſpectators. The paſſage in the inſcription mentioned before, which relates the death of a perſon, who was dragged by his foot, entangled in the ſtirrup, when he had been riding before a young lady for her entertainment, alludes to this cuſtom, as we learn from Franciſcus Modius, in his Treatiſe de Spectaculis.

Among the various colours by which horſes are diſtinguiſhed, *white* was anciently the moſt admired, and conſidered as a mark of pre-eminence and ſovereignty.

Herodotus reports, that the *Cilicians* paid an annual tribute of three hundred and ſixty *white* horſes to Darius, the King of Perſia; and in Xerxes' march againſt Greece, the chariot of Jupiter was drawn by eight *white* Nyſæan horſes, the colour being appropriated religiouſly to the deity. We read likewiſe in the book of Kings, that the kings of Judah were uſed to dedi

cate horſes to the Sun. Tacitus ſays, the ancient Germans had certain horſes which were conſecrated to their gods; theſe horſes were * *white*, and exempt from all labour, but that of drawing the ſacred chariots upon ſolemn occaſions.

Livy relates, that Dionyſius of Sicily was drawn by four *white* horſes, as well as Hiero, one of his ſucceſſors: and this hiſtorian expreſly reckons horſes of this colour among the inſignia of royalty, as much as the purple robe, armed guards, and the diadem †. Diodorus ‡ Siculus gives an account of three hundred *white* horſes, as part of a cavalcade which attended a conqueror at Agrigentum. Romulus § in his triumph had four *white* horſes harneſſed to his car, and the Roman conquerors were generally drawn by ſuch in the ſolemnities of a public triumph. Nero made his entry into Naples drawn by four horſes of this beautiful colour. In latter times ſeveral Chriſtian princes adopted, or rather continued the cuſtom, which laſted for many centuries, and was obſerved with the ut-

* It is to be remarked, that this colour was held ſo ſacred, and the fondneſs of it was ſuch, that it was required in more animals than horſes, and even in robes and garments. It appears from Ammianus Marcellinus, lib. xxv. chap. 4, that in their triumphs and ſacrifices the Romans choſe *white* oxen; and ſome writers (particularly Menage) obſerve, that if they could not procure oxen which were *perfectly* white, they coloured them with chalk, whence they were called *Boves cretati*.

† Livy, Dec. 3. Lib. xxiv. chap. 5.

‡ Lib. xiii. p. 204, Edit. Rhodom.

§ Propertius, eleg. i. lib. 4.

moſt

moſt jealouſy and ſtrictneſs, this colour being always conſidered as the imperial badge, and conſecrated to ſovereignty. The popes aſſumed it, and gave *indulgencies* to biſhops * and princes to uſe it.

The king of Naples at this day pays an annual *Fief* of a *White Horſe* to the ſee of Rome, as an acknowledgment for the kingdom which he holds of the pope. When John of France was taken priſoner at the battle of Poictiers, and conducted into England by Edward the Black Prince, he landed at Southwark, and was met by a prodigious concourſe of people. Edward, from the moment in which the king became his priſoner, had treated him with ſuch reſpect and deference, as to convince him, that, though a captive, he was ſtill a king: accordingly, when he was to make a public entry into London, Edward took care that he ſhould appear as ſuch. The priſoner was clad in royal robes, and mounted on a *white* ſteed, diſtinguiſhed for its beauty and ſize, while the conqueror rode by his ſide, in a meaner attire, and carried by a *black* palfrey. To this we may add another inſtance equally ſtrong. When the emperor *Charles* IV. paid a viſit to his couſin, *Charles* V. king of France, in the year 1377, the latter was ſo jealous of his dignity and ſuperiority in his own kingdom, that to ſtifle the ſmalleſt appearance of

* *Hinc magni muneris loco*, Ticinenſi Ep. Joh. & Honorius III.—*Ut album equum coopertum equitaret, in ramis palmarum, & ſecundâ feria poſt paſcha.* Vid. Dufreſne in Gloſſ.—*Ex bullâ utriuſque pontificis.* Vid. Joh. Roſin. Antiq. Rom. lib. x. cap. 29.

equality,

equality, he obliged the emperor and his ſon to make their entry upon two *black* horſes, while he, as the *only* ſovereign, rode between them upon one of the oppoſite colour. Many other proofs, both before and ſince this period, are not wanting. Charles VII called the Victorious, made his public entry into Paris, mounted on a *White* horſe, without capariſons *(tout nud)*. Margaret, daughter of James of Scotland, when ſhe came to be married to the Dauphin, ſon of Charles, rode into Tours as Dauphine, upon a *White* horſe, her attendants all being mounted upon horſes of different colours. St. Louis alſo is repreſented in the antiquities * of the French monarchy, mounted upon a *white* horſe; and the king of Yemene in Arabia, weekly makes a ſolemn proceſſion, always riding upon that occaſion upon a *white* horſe †.

In conſequence of the veneration in which theſe ſacred *white* horſes were held, the Saxon, or, to ſpeak more properly, the German princes and chiefs, adopted the *white* horſe, and bore it in their *Standards*. It was the enſign of Hengiſt and Horſa, and among other ancient families, the illuſtrious prince who wears the crown of the Britiſh dominions, bears it in his arms, as duke of Brunſwick: and whoever conſiders the Saxon *white* horſe, as a judicious antiquary ‡ remarks, as it is placed in the Brunſwick ſhield, wild, running

* Montfaucon, p. 217, 220, vol. iii.

† Voyages François.

‡ Vide Obſervations on the Vale of White Horſe in Berks, by F. Wiſe, 1742.

at

at full ſpeed, and without ſaddle or bridle, will be inclined to think it was meant to repreſent the *ſacred white* horſes deſcribed by Tacitus.

Nevertheleſs, if we may believe Virgil and others, who pretended to prognoſticate the innate properties of horſes by the colour of their ſkins, and other marks, the *white* ſhould always be rejected, as having few qualities which can render them pleaſing or ſerviceable. Some commentators, however, aſſert, that by the words *color determinus albis*, Virgil did not mean *milk white* horſes, but thoſe of a faint pale colour, ſomewhat bordering upon the *cream* colour, or whitiſh dun: for otherwiſe, as Servius obſerves upon this paſſage, the poet would contradict himſelf, inaſmuch as that in other parts of his poem he commends this colour, and ſays, that Turnus's horſes "ſurpaſſed the winds in "ſwiftneſs, and excelled ſnow in the whiteneſs of their "coats," which are exactly the praiſes beſtowed upon the horſes of Rheſus, king of Thrace, by Homer. Claudian alſo, Plautus, Horace, Statius, and Palladius, join in celebrating it; the laſt approves, and recommends it in *a Stallion*; and it muſt be preſumed that they all ſpoke according to the fancy and opinion of the times in which they wrote; and whatever might be the prevailing taſte, as to colour, it is certain from experience, that there are good and bad of all. Nevertheleſs, independent of the whims of fancy, and the abſurd refinements of philoſophy, the *white* colour was, from the earlieſt times, ſet apart as the moſt beautiful

and pure, and *conſecrated* to power and royalty. Mankind, in ſo doing, having uſurped it from the gods, and made the myſteries of religious worſhip ſubſervient to human pride and arrogance. In the ſyſtem of the pagan religion, it is well known, that in various nations, a diverſity of animals, as ſymbols, were conſecrated to different deities, under a notion, that they either delighted in them, or that they were myſtically figurative of their attributes and characters. Thus it is ſaid, that the chariot of Venus was drawn by *Doves*; that Minerva had her *Owl*, and Apollo his *Lyre*. Thus we find too that Jupiter, in the mythology of the Perſians, as ſupreme of gods, had his chariot drawn by eight *white* horſes. By Jupiter was underſtood, according to the ancient Perſian religion, the expanſion of the heavens, or the air, and horſes of a *white* colour were probably ſaid to have drawn his chariot, as being of an hue moſt proper to expreſs and repreſent the purity and brightneſs of that element. Thus the horſes of the *Sun*, to whom a *Chariot* was given, are ſaid to have been of a reſplendent roſy colour; thoſe of Pluto to have been black, and the chariot of the moon to be drawn by a black and a white horſe, all being ſymbolical of their reſpective attributes.

In proceſs of time, ambition and pride, but too inherent in the breaſt of man, cheriſhed and inflamed by the attainment of almoſt every human wiſh, and above all, by the adulation which dependent ſervility always pays to power and ſuperiority, began to dilate the

minds

minds of conquerors and potentates, and to delude them ſo far as to make them forget themſelves, affect to be gods, and have temples, altars, and divine honours decreed to them. Thus Julius Cæſar was reproached, with having his image carried in the ſame chariot with the inſignia of the gods, according to Suetonius; and it is to be ſuſpected that *white* horſes were preferred by potentates and other exalted perſons upon the ſame account. Livy tells us, that Camillus, after he had ſubdued the *Veii*, a people of Italy, entered their city in a triumphal chariot, drawn by *white* horſes, highly to the offence and aſtoniſhment of the inhabitants, who conſidered him as aſſuming greater honours than belonged to an human being, and affecting to appear like the ſupreme and omnipotent Jupiter, ſo true is the remark of Juvenal,

——————*Nihil eſt quod credere de ſe*
Non poſſit, cum laudatur Diis æqua poteſtas.

Nothing ſo groſs that will not be deceiv'd,
Nothing ſo falſe that will not be believ'd;
When *pow'r* by ſervile flattery is prais'd,
And equal to the gods a *mortal* rais'd.

When Conſtantine the Great founded the city of Conſtantinople, and made it the ſeat of empire, he built the famous *Hippodrome*, or place in which horſes were to run, whoſe ruins are ſtill in part extant and remaining. Here the races which Rome ſaw in her

Circus, were performed with equal pomp; and the emperors of the *Eaſt* teſtified as great a fondneſs for horſes, and made them as much the objects of their attention, as their predeceſſors of the Weſt had done in their time. They had ſtuds compoſed of horſes, collected from various parts, which were maintained with the greateſt care and exactneſs; and the emperors from time to time publiſhed many edicts, to fix the price, and regulate the treatment of horſes in their dominions. Their humanity was ſuch, that a law was made, forbidding a perſon to ſtrike an horſe with a ſtick or club, and enjoining them to uſe a wand or rod only. Their gratitude was ſuch (if I may uſe the word) towards ſuch as had deſerved well, and entertained the public in the Circus, that when they grew old, or weak and decayed, they ſupported them from the public treaſury. Theſe horſes were called *Emeriti*, or *Diſcharged*; and this cuſtom was obſerved in Rome, as well as in the rival empire of the Eaſt.

Their ſtuds, as already mentioned, were compoſed of horſes brought from countries, which were known to produce the nobleſt and beſt. Thoſe which came from different parts of Greece were much valued, as well as the Phrygian and Spaniſh, but the Cappadocians were moſt admired, and bore away the palm from all their competitors.

Among theſe, the horſes called *Palmatian* and *Hermogenian* were accounted the nobleſt and firſt in merit.

They

They were ſo prized, that they were devoted to the ſole uſe and pleaſure of the emperors, it not being permitted to ſell them, unleſs by expreſs licence and allowance. With the Palmatian and Hermogenian horſes, it was uſual to couple *Phrygian* mares; and the produce of this mixture, eſpecially if derived from the horſes of *Argæus*, a mountain in Cappadocia, was thought the fitteſt and beſt for the labours of the Circus, to which they were always pre-eminently devoted, both at Conſtantinople and at Rome. Many conjectures have been offered concerning the etymology of the names, Palmatian and Hermogenian, ſo famous throughout the eaſtern empire. Moſt of them are futile and ill-grounded. The moſt reaſonable account ſeems to be this.

The Palmatian horſes owe their name to a perſon called Palmatus, or Palmatius, who was rich in a breed of moſt valuable horſes, whoſe poſſeſſions being ſeized and confiſcated, his horſes were appropriated to the emperor, and formed the moſt valuable part of the *Grex Dominicus*, or imperial ſtables.

Palmatius is ſaid to have reſided at *Andibilis*, a town of Cappadocia, not far from Mount Taurus; and living in a country productive of fine horſes, by his knowledge and care, he raiſed ſo generous a breed, that they have at once perpetuated his fame and their own.

The Hermogenian horſes were reckoned next, if not equal in repute, to the Palmatian race. They were

ſo

ſo denominated from *Hermogenes Ponticus*, who was a general of horſe under the emperor Conſtantius, and is ſuppoſed to have been the founder of this diſtinguiſhed kind of horſes, whoſe praiſes have deſcended to theſe times.

Beſides the *Ludus Trojanus*, already deſcribed, the Romans practiſed other exerciſes, for the purpoſes of teaching men and horſes the different taſks required of them in war. They had a military exerciſe, deſcribed by Vegetius, called the *Palus*, by which the young men prepared, and qualified themſelves for real combat.

The *Palus* was a *Pillar* about ſix feet high, faſtened into the ground; againſt this the ſoldiers made an attack, aſſaulting it in ſeveral different manners and attitudes, always taking care ſo to manage their weapons, that, ſuppoſing it was a real enemy, they might not expoſe any part of their body to be hurt, while they were ſtriking their adverſary. Inſtead of a ſword, they uſed a rod, or ſtick. They likewiſe run at the *Palus* with lances, and threw javelins or darts at it, endeavouring to hit particular parts; and their ſucceſs was a proof of their dexterity.

There was alſo another military ſport called the *Quintana*, from one *Quintus*, who is ſaid to have been the inventor of it. In its original ſtate, it ſeems to have been little different from the *Palus*.

The *Quintana* was uſually the trunk of a tree, a poſt, or pillar, fixed in the ground, againſt which the young

ſoldiers puſhed their lances; and by this means acquired ſtrength in their limbs, and a facility of uſing their weapons. This *Game* ſtill exiſts, and preſerves its name, being called *Quintaine*, and is practiſed, with improvements and additions, in different academies, where ſuch exerciſes are taught, but which now are unavailing in war, and can only conduce to form the body to ſtrength and activity; the introduction of fire-arms in other reſpects having rendered them uſeleſs. From theſe two ſports are derived the famous exerciſes of running at *Heads* with lances, of picking them from the ground with points of ſwords, while the horſe is in full ſpeed, of throwing darts at them, of taking off a ring ſuſpended in the air with the point of a lance, all performed on horſeback, according to certain rules and principles, eſtabliſhed in modern academies, which all tend to make the ſucceſs of the adventurers more meritorious, as more difficult.

Theſe, and other branches of the equeſtrian art, ſuch as combats of one horſeman againſt another, or of ſeveral againſt an equal number, the riding a certain number of horſes in different diviſions, figures, and evolutions, and thereby compoſing a *Dance*, called by the Italians *La Fola*, and by the French *La Foule*, as well as the art of *Vaulting*, are all directly deſcended from the ſports and exerciſes of the *Ancients*, and have been exhibited for many centuries with much ſplendour and ſolemnity, under the names of *Juſts*, *Carouſels*,

rouſels, *Tilts*, and *Tournaments*, in moſt nations of the modern world.

The origin of *Tournaments* is no where exactly aſcertained, ſeveral nations pretending to have been the firſt introducers of them. The word itſelf is ſuppoſed by ſome writers to be derived from the French verb *tourner*, to turn, becauſe the performers rode in rings and circles, and were obliged to make many *Turnings* with their horſes, as the laws of the game required. Others pretend, that it comes from the *modern* Latin word *Torneamentum*, which is derived from *Trojamentum*, which is formed from *Troja*, the *Game of Troy*. One would be apt, however, to think *ex vi termini*, that although the ſport itſelf unqueſtionably owes its riſe to the Trojan game, yet, that its name is of French extraction, aad not only given with great propriety, but ſeems to be a tacit argument of its ſuperior antiquity among that people, whoſe hiſtorians aſſert, that it was firſt known in France. Nithard reports, that at the interview of Charles the Bald, king of France, who ſucceeded to the throne, in the year 840, and his brother Lewis of Germany, at Straſburgh, the gentlemen of the retinue of either prince fought on horſeback, to diſplay their courage and ſkill. Ducange ſays, that theſe ſports were ſo peculiar to the French, that they were called *Conflictus Gallici*, or French Combats. The Germans alſo began to practiſe them about the year 1036, and the Greeks acknowledge that they learned them of the Franks, as their authors alledge. *John Cantacu-*

zenus ſays, that theſe military and gallant diverſions were firſt ſeen in the eaſtern empire in the year 1326, at the marriage of *Ann* of *Savoy* with the young emperor *Andronicus Paleologus*; but *Nicetas* and *Cinnamus* report that the emperor *Emanuel Commenus* inſtituted them, in imitation of the French, about the year 1145.

The *Engliſh* had theſe ſolemnities among them, in the reign of King *Stephen*, about the year 1140, but they were not much in uſe till *Richard*'s * time, towards the year 1149: it may not be improper to obſerve, that in the reign of this prince *Side-ſaddles* were firſt known in England, as it will appear from the following anecdote; and although it is mixed with other particulars, which do not immediately relate to the ſubject, I venture to give the paragraph entire, as it is to be found in *J. Roſſi Antiquarii Warwicen. Hiſt. Rerum Ang.* p. 205, in Latin. In Engliſh it may be rendered thus. " In his days alſo began the deteſtable cuſtom " of wearing long pointed ſhoes, faſtened with chains " of ſilver and ſometimes of gold, up to the knees. " Likewiſe noble ladies then uſed high heads and cor- " nets, and robes with long trains, and *Seats* or *Side-* " *ſaddles* on their horſes, by the example of the re- " ſpectable queen *Ann*, daughter of the king of Bohe- " mia, who firſt introduced this cuſtom into this " kingdom: for *before* women of every rank rode as " men do, with their legs aſtride the backs of their

* Tho. Hearn, præf. ad Guliel. Neuwig. Hiſt. p. 49.

" horſes." Thus far our Warwick hiſtorian; and it is certain, that this was not the uſual way of riding till about this time; for *Nicetas*, one of the Byzantine hiſtorians, who wrote an hiſtory of 1118, to the year 1205, ſays, that at this period, women did not ride as they uſed to do, ſitting on a *Side-ſaddle*, but mounted their horſes with their legs *indecently aſtride*. Thus *Side-ſaddles* appear to have been uſed many centuries ago, and before the female ſex took up the faſhion of riding like men, for which they are reprehended by the Greek hiſtorian: and hard indeed is the *equeſtrian* ſituation of the ſex! for if they are to be accuſed of indelicacy for riding after the *manner* of *men*, they certainly hazard their ſafety too much in riding after the *manner* of *women*.

The military ſports which (not to be particular and minute) may be comprehended under the name of *Tournaments*, were, for many centuries, the prevailing entertainment of Chriſtendom, and known to a certain degree in Aſia and Africa: but the European nations cultivated them with an earneſtneſs worthy of a better cauſe, and ambitiouſly vied with one another in the ſplendour and expence with which they conſtantly exhibited them. The *Germans*, upon all occaſions of joy, were fond of repreſenting them; the *French* were remarkably addicted to them; the *Spaniards* devotion to them, eſpecially in their *Bull-feaſts*, which is a ſpecies of them, is univerſally known; the *Portugueſe* entertained the ſame affection for them; the *Italians* and

Poles were well acquainted with them, and the *Gothic* nations were diſtinguiſhed for performing them in the midſt of winter upon the *Ice*, as well as for their love of arms and riding; and in the rudeſt times, the horſe, his furniture, and ornaments became the eſſential object of their care. *England* kept pace with the reſt of Europe, and ſaw many of her kings fond of diſplaying theſe magnificent diverſions; and the ſpot of ground near St. *James*'s Park, called the *Tilt-Yard*, is a voucher of the repute in which they were held. *Smithfield* was likewiſe famous for the frequent and ſplendid Tournaments held in it: adjoining to it, is a ſtreet called *Knight-Rider* and *Giltſpur-Street*; ſo named, it is preſumed, from the *Knights riding* through it to the tournament in Smithfield, and from the magnificent *gilt Spurs*, worn in thoſe times, being ſold there. *Cheapſide* was another place in which theſe ſolemnities were ſometimes held, as well as *Barbican* and *Bridewell*.

Mars and *Venus* preſided over them; they were the image of *War*, without its guilt, and frequently the ſemblance of *Paſſion*, under the maſk of *Gallantry*, the combatants aſſuming the title of *Servans d'Amour* *. The

* No knight could exiſt without having a declared miſtreſs, *L'Amour de Dieu, et des dames, religion and gallantry* being the two great articles in the creed of *Knight-errantry*. An elegant and judicious French writer marks this devotion to their miſtreſſes in a very peculiar and pointed terms. *Il etoit*, ſays he, *de l'eſſence de l'ancienne chevalerie d'avoir ſa Dame, a qui, comme un etre ſupreme, on raportoit tous ſes ſentimens, toutes ſes penſées, toutes ſes actions.* Eſſais Hiſt. ſur Paris par Saintfoix.

profeſſion of chivalry, which flouriſhed ſo much in paſt ages, ſhed a luſtre, and conferred importance and dignity upon them. At laſt, however, they were found to be productive of bad effects, and the occaſions of ſeveral fatal misfortunes; as in the inſtance of the death of Henry II. king of France, and of the *Tilt* exhibited at *Chalons*, which, from the numbers killed on both ſides, was called the little *War* of Chalons. Theſe, and other inconveniencies and diſaſters, which were conſequences of theſe dangerous paſtimes, gave the Popes occaſion to forbid them; and the princes of Europe by degrees diſcontinued them, reflecting, as well they might, that theſe feats of ſkill and courage, were degenerated into mere ſhews of parade and oſtentation; that the combatants performed too little, if they were in earneſt, as well as too much, if ſport and amuſement only were intended; as well as that from the ſpirit of *Chivalry*, which had ſpread its deluſions over all Chriſtendom, theſe conteſts were carried to a blameable and ridiculous exceſs; holding their exiſtence ſolely in the rough manners of brave, but unenlightened ages, and the abſurd laws and notions of knight-errantry, which ſoon proved too weak to ſtand againſt the force of good ſenſe, eſpecially when armed with thoſe irreſiſtible weapons, ſatire and ridicule. Every body knows with what force and efficacy *Cervantes* wielded them in his famous hiſtory of Don *Quixote*, which is thought to have given theſe romantic inſtitutions the wound of which they died; nor did the

the diſcovery of gunpowder, and the revival of letters, fail to contribute their ſhare towards their deſtruction.

Since their abolition, mankind have not obſerved leſs decorum and honour towards the fair ſex, nor been leſs ſenſible of the power of their charms, knowing, that although the exterior form of worſhip may be leſs ſplendid and pompous, their devotion may be full as zealous and ſincere; while the ladies, generouſly on their part have condeſcended to liſten to the vows of their adorers, without requiring ſuch rigorous proofs of their fidelity and paſſion; ſeeming to be convinced, that, unleſs in particular caſes, men may be in love without *fighting*, and fight without being in *love*.

END OF THE FIRST PART.

THE

THE HISTORY AND ART OF HORSEMANSHIP.

PART II.

THROUGH the whole animal world each ſpecies of the ſame kind differ from one another, according to the *Climates* in which they are born; and it is this influence of climate which occaſions the almoſt infinite variety of creatures, forms their characters, and ſeparates and diſtinguiſhes their qualities; in which, like children of the ſame parent, they in general reſemble one another, but yet, at the ſame time, have always ſome features and properties peculiar to themſelves, which conſtitute the difference between each ſpecies. Mankind, with reſpect to *Horſes*, ſeem to have ſtretched nature beyond the bounds ſhe uſually preſcribes to herſelf, and by coupling thoſe of different countries, have *created* ſeveral *new* ſpecies; ſo that in the mixture and confuſion, all original *national* character

racter and diſtinction are, in a great meaſure ſunk and loſt; ſeveral countries, like engrafted trees, producing horſes, which they can hardly call *their own*.

Having attempted, in the foregoing part of this work, to give ſome account of the regions moſt eſteemed by the *Ancients* for their breeds of horſes, as well as of the animals themſelves, it remains that as in the courſe of our ſubject we are arrived at *modern* times, we ſhould alſo take a view of the horſes moſt valued at preſent in the different parts of the globe.

Among theſe *Arabia* ſtands moſt eminently diſtinguiſhed for the excellence of its horſes, and the addreſs of its inhabitants in riding them. Hiſtorians and travellers unite in the praiſes of both; yet a perſon of knowledge in the *Art*, will, nevertheleſs, be ſomewhat perhaps embarraſſed in forming his opinion, and think it neceſſary to have a fuller and clearer evidence, before he will decree the palm to them. Happy indeed would it be for the *Arts*, if *Artiſts* only were its *Judges*, and people meddled with nothing but ſuch things as they are qualified to underſtand: but, unfortunately for the preſent ſubjects, among numbers of others, it is not ſo: unfortunately for us, none of the writers who have touched upon it, have gone far enough into it, ſo as to open and explain many particulars, with that accuracy and fullneſs, which alone can enable us to judge of the real merit of theſe famous riders, and horſes; for the accounts given of them are ſo looſe and imperfect, that it is as difficult for a real judge to form

form any preciſe opinion concerning it, as it would be for a *Jeweller* to know what to think, if a common *Sailor* were to give an account of the *Diamonds* which he had ſeen in the mines of *India* or *Brazil*; the luſtre, the hardneſs, and other particulars, which ſolely conſtitute their merit, are unknown to him; and the Jeweller would probably be in danger of being miſled, if he ſhould truſt to the ignorance of ſuch a reporter.

Hence the random accounts of *Arabian* horſemanſhip, ſo much boaſted and extolled, but related too *ſuperficially* to enable us to form any clear judgment, or know by what means they teach and dreſs their horſes to perform the feats aſcribed to them, or what their notions and principles of riding are; no writer or traveller that I could ever conſult, being an horſeman, and none but an horſeman can give a clear and ſatisfactory account of *Horſemanſhip*; it is to be ſuſpected, therefore, from this want of *lawful evidences*, that in the feats of Arabian horſemanſhip ſo much boaſted by writers and travellers, more is to be aſcribed to the activity and powers of the horſes, than to the knowledge and judgment of the riders; who yet are confeſſedly very bold and dextrous in the ſaddle; but who, by working upon falſe rules, or perhaps without any, never attain that grace, exactneſs, and certainty, which the principles of the *Art*, if known, would inſure to them; principles which have their foundation in nature, and are juſtified by truth and experience.

They are reported to have their ſtirrups remarkably ſhort, which obliges the rider to ſit upon his ſaddle, as if he was in an eaſy chair: their bridles * are ſo powerful, as to endanger the breaking of the horſe's jaw, if he ſhould reſiſt; the hand being as rough and ſevere, as the bridles are cruel, and both co-operating to bruiſe and tear the mouth, and in the end to render it callous and dead: it is a great feat of horſemanſhip with them to ſtop *ſhort*; this they effect by mere violence and ſtrength, and as they never previouſly *make* the mouths, nor ſupple the joints of their horſes, the rudeneſs of the *ſtop* ſo ſhocks the whole frame, as frequently to ſpoil and ruin the haunches and other parts. The horſe-ſhoes uſed by them are large, very heavy, and of a circular form, reſembling in ſhape that ſort of ſhoe, called by us the *Bar-ſhoe*. The province of *Sinan* is at preſent eminent for its race of horſes, of which ſome are near ſixteen hands in height, and very muſcular and ſtrong; while the breed of the *wandering Arabs*, ſeldom exceed the meaſure of fourteen and two inches, probably for the want of more generous nouriſhment than they can find in their migrations and unſettled condition. The Arabians feel no reluctance to part with their horſes in ſale, they being a commodity which they breed for that purpoſe, and the *Imaum* raiſes a revenue from the duty of horſes which are ſent out of the country, the tax being about ten pounds ſterling paid for each horſe.

* They are known in Europe by the name of Turkiſh bits.

The groſs and ignorant ſtate in which theſe people live, their bigotted attachment to their own cuſtoms and manners, their little intercourſe with the more poliſhed parts of the globe, and their manner of ſitting on horſeback (which, though ſufficient for their purpoſes, yet does not ſpeak them to be acquainted with the *true* ſeat, and is aukward and clumſy) ſeem all to incline us to believe, that this ſuſpicion is not groundleſs. Nevertheleſs, it muſt be acknowledged, that without theſe advantages, the *Arabs* and their horſes deſerve the greateſt commendations; but the latter ſeem to be entitled to the *larger* ſhare, while we cannot but lament, that people who have ſuch noble and fine-toned *Inſtruments*, ſhould underſtand *Muſic* no better.

Theſe horſes, by the unanimous allowance of all who have ſeen them, are reckoned the moſt beautiful of their kind, larger and more furniſhed than thoſe of *Barbary*, and of the juſteſt proportions; but as very few have been brought into Europe, it is not poſſible to ſpeak of them *collectively*, with that juſtice and accuracy, which would decide their character. There is ſcarcely an *Arab*, how indigent and mean ſoever, who is not poſſeſſed of ſome. They uſually prefer (like the ancient Scythians) to ride *Mares*, experience having convinced them, that they endure fatigue better, and reſiſt the calls of hunger and thirſt longer than horſes, not being ſo inclined to vice, but gentle and willing, nor ſo ſubject to neigh as the males. They are ſo ac-

cuſtomed to be together in great numbers, that their owners venture to truſt them whole days by themſelves, and are under no apprehenſion of miſchief, from their biting or kicking one another.

The *Arabs* ſell ſuch of their horſes as they do not like to keep for *Stallions*, and are moſt ſcrupulouſly exact in preſerving their *Pedigrees* *, even for ages back; ſo that they know, with the utmoſt certainty, their parentage, alliances, and genealogy; diſtinguiſhing each family, or breed, by different appellations or epithets, and dividing the whole kind into three claſſes.

The firſt is called *Noble*, being the pureſt and moſt ancient, without ever having received any ſtain or mixture, on the ſide of the ſires or dams.

The

* The following is tranſlated from an original *Arabian* certificate, by the learned and ingenious Mr. *Channing*, eminent for his ſkill in the oriental tongues, and communicated to the author by his Grace *Hugh* Duke of *Northumberland*.

The ſhort account of his pedigree, and cauſe of ſale, are theſe.

I, the Fakir Mohammed, ſon of the Hadg Chalil, ſon of Sheich Suleiman, Sheich of the village of Alchadar, adjoining to the back of mount Sihangan, have now ſold my bay mottled horſe Bik, a thorough Arabian, ſon of the bay mare Alkahila, got by Nif, of Gialf, a bay with black eyelids, a noble Arabian. The mother of the horſe (Nif) was the mare Huſſein Ali Beg. He has the full powers of generation. I, the Fakir, who ſtand in need of the mercy of the moſt high God, to whom be praiſe, Mohammed, ſon of Hadg Chalil, ſon of Sheich Suleiman, even I have now ſold my before-mentioned horſe, who is among my horſes, and in my encloſure. He is a bay mottled horſe, black eye-lidded. The witneſſes below atteſt his breed and family: the

The ſecond claſs is compoſed of horſes, whoſe race, though *ancient*, has been mixed and croſſed with *Plebeian*

the laſt of Safar, in the year 1173. At this very time, the horſe before-mentioned is ſold to a ſpeedy conveyer of this truſt, the Sieur ſon of a chief of the Britiſh company of Frank Merchants, of the Engliſh factory ſettled on the confines of the deſarts of Aleppo. I have contracted with him, and have received the full price from him in good and complete payment.

Mohammed, ſon of Hadg Chalil, ſon of Sheich Suleiman, the Alchadarite.

Huſſein Abu, Suleiman.

The Hadg Iſa, the derwis

Seid Ibrahim head Aga of the Chan at Toman.

Hadg Mohammed the derwis.

The Seil Feſtagi, ſon of Hadg Huſſein, of Chan Toman.

Othman Alcaſirah { Ibrahim / Alnaſiat.

Sid Abd' Allah Algnaſhour of Chan Toman.

The Sheich Nachif.

To this I beg leave to add another Arabian pedigree of an horſe, from an Appendix to the Britiſh Zoology, by Pennant.

Taken before Abdorraman Kadi of Acca.

The occaſion of this preſent writing or inſtrument is, that at Acca, in the houſe of Badi, legal eſtabliſhed judge, appeared in court Thomas Uſgate, the Engliſh conſul; and with him Sheikh Morad Ebn al Hajj Abdollah, Sheikh of the county of Safad, and the ſaid conſul deſired from the aforeſaid Sheikh proof of the race of the grey horſe

beian blood, either on the male or female ſide, which, nevertheleſs, is deemed *noble*, but *miſallied*.

The third, and laſt diviſion, is made up of the common and ordinary horſes, which are ſold at a low price, while thoſe of the firſt and ſecond claſs (among the latter of which ſome are to be found equal to thoſe of the firſt) command exceſſive ſums of money, when ſought in purchaſe.

horſe which he bought of him, and he affirmed to be Monaki Shadûhi *; but he was not ſatisfied with this, but deſired the teſtimony of the Arabs, who bred the horſe, and knew how he came to Sheikh Morad, whereupon there appeared certain Arabs of repute, whoſe names are undermentioned; who teſtified and declared, that the grey horſe which the conſul formerly bought of Sheikh Morad, is Monaki Shadûki, of the pure race of horſes, purer than milk †; and that the beginning of the affair was, that Sheikh Saleh, Sheikh of Alſabal, bought him of the Arabs, of the tribe of al Mohammadat, and Sheikh Saleh ſold him to Sheikh Morad Ebn al Hajj Abdollah, Sheikh of Safad, and Sheikh Morad ſold him to the conſul aforeſaid; when theſe matters appeared to us, and the contents were known, the ſaid gentleman deſired a certificate thereof, and teſtimony of the witneſſes; whereupon we wrote him this certificate, for him to keep as a proof thereof. Dated Friday, 28 of the latter Rabi, in the year 1135 ‡.

Witneſſes.
Sheikh Jumat al Falibau of the Arabs of al Mohammadat.
Ali Ebn Taleb al Kaabi.
Ibrahim, his brother.
Mohammed al Adhra Sheikh Alfarifat,
Khamis al Kaabi.

* Theſe are the names of the two breeds of Arab horſes, which are reckoned pure and true; and thoſe which are of both theſe breeds by father and mother are the moſt noble and free from baſtardy.

† A proverbial expreſſion.

‡ *I. e.* 29 January, 1722.

It

It is a rule with the Arabs never to let a *capital* mare be covered but by a ſtallion of equal quality. Each breeder acquires a perfect knowledge of their own and neighbours horſes, and of each particular relative to them; as their names, mark, colour, exploits, and age. When an Arab has not an approved ſtallion of his own, he hires one for a certain ſum of his neighbours; *Witneſſes* are called to be preſent at the conſummation, who give a ſolemn certificate of the performance, ſigned and ſealed in the preſence of the *Emir*, or ſome other magiſtrate. In the inſtrument of atteſtation, the names of the horſe and mare are mentioned, and their pedigrees ſet forth. When the mare drops her foal, witneſſes are called again, who ſign a freſh certificate, touching the birth of the foal, in which they deſcribe each particular, and record the day of the birth. Theſe vouchers ſtamp a great value upon the animal, and, like the deeds of an eſtate, are given with it, when ſold, or otherwiſe called in queſtion.

The loweſt-priced mares of the firſt claſs, are worth five hundred French crowns; many of them will bring a thouſand, and ſome even four, five, or ſix thouſand livres. As the Arabs have no houſes, but live in tents, theſe tents ſerve at the ſame time for ſtables for their horſes, and homes for themſelves. Mares, foals, the maſter, and his wife and children, lay together pell-mell, and receive the ſhelter of the ſame roof; which

Et pecus et dominum communi clauderet umbrâ. Juv.

In

In the ſame cavern, undiſtinguiſh'd, ſleeps
The humble owner, and the flocks he keeps.

The young children will lay upon the neck, ſide, or crawl between the legs of the mare and foal, without receiving the leaſt hurt; and it is even aſſerted, that theſe animals are cautious how they move, leſt they ſhould incommode theſe little ones, by whom they will permit every playful liberty to be taken. Their maſters treat them with the utmoſt fondneſs, and perfect good will and harmony ſubſiſts between them; they are extremely nice in the care of them, and endeavour to engage them to perform what they require by the gentleſt means, ſeldom chuſing to urge them beyond the walk, which is their uſual pace; but if they have occaſion to give the ſpur, the animal no ſooner feels its ſide touched by the toe of the *Stirrup*, which is pointed and ſharp, ſo as to anſwer the intention of a ſpur, but it ſprings forward at once with incredible force, runs with amazing rapidity, and leaps over whatever obſtructs its way, with the lightneſs and vigour of a ſtag; yet is ſo gentle and attentive to the rider, and ſo well taught, that if he ſhould happen to fall, it will ſtop at once, tho' running at the top of its ſpeed. The Arabian horſes generally are of a middling ſize, neat and clean in their ſhape and limbs, and of a thin and ſlender figure. Their keepers feed and curry them morning and night with great exactneſs, never ſuffering the leaſt ſtain to remain upon them, frequently

waſhing

waſhing their legs, manes, and tails, which latter they encourage to flow at full length, and comb but ſeldom, for fear of breaking or pulling out the hairs. They never feed them in the day, but allow them to drink two or three times, reſerving their meal till ſun-ſet, when they diſpenſe to each horſe about half a buſhel of barley, well ſifted and cleaned, and put in a ſack, which they tie upon their heads, where they leave it till morning, that they may take due time to eat their allowance. About March, when the graſs is ſtrong and plentiful, they ſoil them, and devote this ſeaſon likewiſe to the work of procreation; obſerving always to throw cold water upon the mare, the moment the ſtallion deſcends from her back. This cuſtom is obſerved by us, and other European nations, being probably borrowed of the Arabians, as well as that of keeping the pedigrees, and recording the victories of our race-horſes. When the ſpring is paſt, the horſes are taken from the paſtures, and kept for the reſt of the year without graſs or hay, and ſolely upon barley, with a certain portion of ſtraw. When the colts are about a year and ſix months old, the Arabs ſheer the hair of their tails, to make them grow thicker and ſtronger.

They begin to ride the colts at the age of two years, or two and an half at moſt, rigidly obſerving never to touch them before this period, and always keeping thoſe horſes which they ride, ſaddled and bridled, and waiting at the doors of their tents the whole day.

The moſt ancient and nobleſt breeds of this country, are ſaid to be ſprung from the wild horſes of the *Deſert*, of which, many ages ago, a ſtud was compoſed, which increaſed the breed, and peopled Aſia and Africa with theſe noble animals. Theſe horſes are ſo fleet as to outrun the *Oſtrich*, and the Arabs of the *Deſert*, as well as the people of *Libya*, rear a great number, and devote them ſolely to the chace, never uſing them in combat, or upon journeys, feeding them with graſs, and when that fails ſupporting them with dates and camels milk, which contributes to make them active and vigorous, without inclining them to grow fat.

From theſe accounts it is to be concluded, that the Arabian horſes are, and have been, from all time, eſteemed to be the firſt and beſt of their kind; and that it is originally from them, that the nobleſt breeds of Europe, Aſia, and Africa proceed, being immediately or remotely deſcended from *Barbs*, deſcended from Arabians, whoſe climate is, perhaps, the moſt favourable and beſt adapted to the nature of horſes of any hitherto known, ſince, without going elſewhere, in ſearch of horſes to *croſs* and mend their breed, the Arabians keep it religiouſly pure from all foreign mixture, and truſt ſolely to their own ſtock, which affords them a finer, and more generous race, than they could procure by any alliances with other horſes. So that if the climate ſhould not in itſelf be the moſt friendly and congenial of all others to the nature of horſes, yet the inhabitants ſeem to make it ſo, by their nice and judicious care,

and

and by never permitting an horſe or mare to come together, unleſs of equal rank, beauty, and merit. By this exactneſs, ſcrupulouſly obſerved for ages, they have raiſed and refined the ſpecies, and led it up to a pitch of perfection, beyond what mere nature perhaps could have attained, though aſſiſted by the advantages of a better country. With reſpect to the climate, it is a certain truth, that thoſe agree beſt with horſes which are rather hot than cold; and above all a dry ſoil is neceſſary: that in general middle-ſized horſes are to be preferred; that care and proper management will conduce as much almoſt to their well-being as food; that mildneſs, patience, and kind treatment, will influence their temper, gain their conſent and obedience, more effectually than ſeverity and force; that horſes of warm climates have their bones, hoofs, and muſcles more compact and firm than thoſe born in colder regions; and that although warmth is more pleaſing to their conſtitutions than cold, yet the extreme of either is hurtful; and laſtly, that their *Manners*, characters, and other qualities, almoſt entirely depend upon the climate, the properties of food, their treatment, and education.

I will conclude this narrative with a deſcription of their manner of riding at this day. The account is taken from a traveller, who viſited the tents of theſe *Bedouin* Arabs in the year 1749, and was an eye-witneſs of what he relates.

" It is well known (ſays he) that the chief article " of property in Arabia conſiſts in horſes, which are " the fineſt and beſt of their kind. Their owners ma- " nage them in their way very dexterouſly. Their ſad- " dles have the back part, or *Cantle*, ſo high, that it " reaches more than half way up the rider's back. " The ſtirrups are flat, in the Turkiſh manner, and " contain the whole foot. They never uſe a girth, " which makes it more difficult to mount, and keep " their ſeat. The Arabian youth underſtand the equi- " libre, and keep their body in a juſt counterpoiſe, " being ſo dextrous, that they will ſtand on the ſaddle " while the horſe runs at full ſpeed, fling their lances, " turn round, throw themſelves over, and ſtand " upon their heads; the horſe continuing his career " all the time *."

The reader will remember that theſe performances are related by many writers to have been in uſe among the Romans; and the preſent times afford, in *this* kingdom, many inſtances of theſe extraordinary feats of agility; which, though wonderful and unuſual, are not equal to what the *Rope-dancers* conſtantly exhibit in their public ſhews, and which can by no means be allowed to paſs for horſemanſhip; which depends upon the exactneſs, readineſs, and fidelity with which the horſe obeys the directions of his rider, who is required to give them according to the known rules of

* Haſſelquiſt.

the

the *Art*, and the capacity of the horſe to execute them. While theſe feats, are only a diſplay of the activity and ſuppleneſs of the man, without any attention to the horſe, beyond the ordinary method of riding.

The *Arabian* breed is propagated in Barbary, among the Moors, and even among the negroes, on the banks of *Gambia* and *Senegal*, where ſome horſes of beauty and merit are ſometimes to be found in the poſſeſſion of the princes and chiefs of theſe people. Inſtead of barley and oats they are fed with Indian corn, bruiſed, or ground into flour, and mixed with milk: this nouriſhes them, and makes them fat: and although the country is ſeverely hot, they are permitted to drink but ſparingly. Arabia has peopled not only *Egypt* and *Turkey*, but, as it is thought, *Perſia* alſo with horſes, which formerly boaſted a very generous and admired breed of its own. *Marcus Paulus* ſpeaks of a ſtud which could count ſeveral thouſand white mares; and ſays, that in the province of *Balaſcia*, were great numbers of large and active horſes, whoſe feet were ſo good, and their hoofs ſo tough and firm, that ſhoes were uſeleſs and cumberſome.

The *Egyptian* horſes are little known in Europe, but the country is certainly capable of producing a noble and ſerviceable breed, equal to thoſe it boaſted in former days. It is ſaid by ſome late travellers (whoſe judgment, nevertheleſs, as horſemen, cannot be relied on) that its horſes are ſuperior to thoſe of all the neigh-

neighbonring countries; and Dr. Shaw * aſſerts, that they are preferable to thoſe of *Barbary*, both in goodneſs, beauty, and ſize, being indebted for the laſt to the fruitfulneſs of the ſoil, which affords great nouriſhment, and for the former to the Arabian blood which flows in their veins. This country is ſaid to have two diſtinct breeds, one of its own, the other Arabian. This latter ſort are ſo highly valued, that numbers are purchaſed to be ſent to Conſtantinople; but the deſpotiſm of the government is ſuch, that the breeders are afraid and diſcouraged from raiſing a noble race, as they are certain almoſt of having them taken from them without any price paid, or ſatisfaction given; ſo that the owners of fine horſes, will frequently lame or blemiſh them, that the *Beys* may not like them, and take them away by force †.

Æthiopia has ſo little intercourſe with the reſt of the world, that much concerning it cannot be known. Some writers, however aſſert, that it originally gave Arabia the fine breed of horſes which it ſo long has boaſted. Others think that Æthiopia owes its race of horſes to Arabia. The horſes are generally reported to be ſtrong, nimble, and mettleſome, and (like the *Men) black*. They are kept ſacred from common and ignoble labours, not ſuffered to travel long and fatiguing journeys, but reſerved for the nobler taſks of battle, or the courſe, the ordinary work being performed by mules. They wear

* Shaw's Travels, chap. ii.

† Vid. Maillet and Pococke.

no ſhoes; upon which account, when they go through uneven and rough places, the riders diſmount, get upon mules, and lead their horſes in hand, that, by having no burden to carry, they may tread the lighter *.

The Barbary horſes are to be found in moſt countries of Europe. Their *Foreheads* are generally long, ſlender, and ill-furniſhed with mane, but riſing diſtinctly and boldly out of their *Withers*. Their *Heads*, lean, ſmall, and what the French called *moutonné*, or reſembling that of a ſheep. The *Ears* handſome, and well-placed; the *Shoulders* light, ſloping backward, and flat. Their *Withers* fine, and ſtanding high; *Loins* ſhort and ſtrait; *Flanks* and *Ribs* round and full, without having too large a *Barrel*; their *Haunches* ſtrong and elaſtic; the *Croupe* oftentimes ſomewhat too long; the *Tail* placed high; *Thighs* well-turned and rounded; *Legs* clean, well-made, and thin of hair; the ſinews detached from the bone, but the *Paſtern* generally too long and bending. The foot good and ſound.

There are of all colours, but the moſt common is grey. They are generally cold, and ſlow in their paces, requiring to be rouzed and animated by the rider; when they will diſcover a great fund of vigour, wind, and ſpeed. They are very light and nimble, formed to excel in running, and are generally more valued in their offspring, than for their own perſonal

* L. Ludolph Hiſt. Æthiop.

merit:

merit; being thought, when tranſported into foreign countries, to get colts which excel their ſires in goodneſs: for this reaſon they are valuable in ſtuds, eſpecially if they are of the larger growth, the greater part being but of a middling ſize. The *Algerines* * are ſaid not to like to caſtrate their horſes, but only ſqueeze their teſticles when they are about three months old, which renders them incapable of propagation.

It is thought that the horſes of the kingdom of *Morocco* are the beſt, and next to them a breed called the *Mountain* barbs. The horſes of theſe climates, as well as of all hot countries, have always ſhort and ſleek coats, with ſoft and ſmooth hair. The peculiar merit of the *Barbs* conſiſts in their being very ſure-footed, and of tempers moſt amiably gentle, as well as very docile and attentive. Their walk is free and bold, their gallop very rapid, theſe being the only paces they know; for they are never taught to amble, nor permitted to trot, their owners looking upon theſe paces as vulgar and ignoble.

The horſes throughout the *Levant* have their hoofs very hard, as well as thoſe of *Perſia* and *Arabia*, whoſe horſes are all ſhod, but ought to have light and thin ſhoes.

Turkey, *Arabia*, and *Perſia* all follow the ſame rules in dreſſing, feeding, and treating their horſes. They expoſe their dung in the ſun, and when it is ſo dried as to become a fine and ſoft powder, they ſpread it

* Shaw's Travels, chap. 2.

under

under them inſtead of litter, continuing to dry it, as often as it is infected by the addition of freſh dung falling from the animal.

This dryed dung has the effect upon the ſkin, which powder has upon human hair, and gives it a moſt beautiful gloſs and luſtre.

Turkey poſſeſſes a great variety of horſes. *Arabians*, *Tartars*, *Greek*, *Hungarian*, and others, beſides their own natural breeds. The laſt are handſome, and elegantly ſhaped, have a great deal of ſpirit, are ſwift, and have many agreeable qualities, but are too tender and delicate. They are unequal to fatigue, have weak appetites, and are ſoon agitated and diſtreſſed. Their ſkins are ſoft, and ſo quick of feeling, that they cannot bear the curry-comb, for which reaſon their keepers uſe only the bruſh, and waſh them: though beautiful, and of a ſtriking figure, they are very inferiour to the Arabian horſes, nor to be compared with the Perſian, which, after the Arabian, are the fineſt and beſt horſes of all the Eaſt. Nor are they ſo well proportioned as the Barbs, their necks being uſually weak, and too ſlender, their carcaſes long, and their legs too delicate and ſmall: they nevertheleſs are capable of much labour, and furniſhed with unfailing wind. Nor ought we to be ſurpriſed at this account, for it is a truth, that in all hot climates, the bones of animals are more ſolid and cloſe than in colder ſituations; and this is the cauſe that the ſhank-bone of horſes born in warm climats, is of a leſs diameter than thoſe of horſes of

the ſame ſize, born under a colder ſky, while they are in proportion ſtronger, and capable of greater reſiſtance.

The Turks ride with their ſtirrups ſo ſhort, that their knees are almoſt as much bent, as when they ſit upon their hams upon a ſopha. Their ſaddles are as large and unweildy as a pack-ſaddle; they faſten and ſecure them upon the horſe by a large girth, which paſſes over them, and prevents the ſaddles from turning, which their great weight would otherwiſe make them do. The bridles are generally gilt and ornamented, but otherwiſe very clumſy and ill-made.

The Turks ſeldom uſe *Spurs*, or carry a whip or ſwitch, nevertheleſs they have an abſolute command over their horſes, and make them do whatever they pleaſe. In riding, they uſe only a ſtick of about three feet in length, and as big as a large cane; this they hold by the middle, and ſtrike the horſe with it on his neck with either end, to direct and compel him to turn; making them run at full ſpeed, and laying them out ſo rapidly, as almoſt to make their bellies touch the ground, the riders, at the ſame time, ſtriking their darts into a turban, or toſſing them in the air, riding after, and catching them before they fall to the ground. Others, eſpecially the *Arabs* belonging to the Sultan, will leap from one horſe on another, running at their utmoſt ſpeed, others will creep under the belly, and up to the ſaddle again, others will turn two or three times round the horſe's neck, and others will ſtand upright upon

the ſaddle, and turn their faces to the tail, the horſes all the time going at their utmoſt ſtretch *.

After the *Arabian*, the *Perſian* horſes are the moſt meritorious throughout the Eaſt. The plains of *Perſepolis*, *Media*, *Ardebil*, and *Derbent*, raiſe annually a prodigious number, which are excellent in moſt particulars; but thoſe bred in *Kurdiſtan* (a province) are reckoned the beſt, both in beauty and ſtrength †. The famous traveller *Pietro della Vallè*, prefers the common horſes of Perſia to thoſe of Italy, and even to the moſt admired of the kingdom of *Naples*.

The *Perſian* horſes are generally of a middling ſize; there are ſome which are ſmall, but not leſs valuable for vigour and goodneſs. Some alſo are bred of large growth, and as big as our ſaddle horſes. They are in general ſmall-headed, have fine and long fore-hands, are narrow-cheſted, their ears well-turned, and well ſet on, legs rather ſmall and delicate, croups well faſhioned, and their hoofs good and firm. They are docile, quick, light, bold, full of ſpirit, and capable of enduring great fatigue; very ſwift, ſure-footed, and of ſuch reſolution as to perſevere to the laſt gaſp; hardy in their conſtitution, and eaſily nouriſhed and maintained. Their food is barley, mixed with cut ſtraw, which they eat in a bag, tied upon their heads; in the ſpring they are turned to graſs for ſix weeks.

* Dumont's Voyage. † Bell's Travels.

They wear their tails at full length, and are never gelt; are covered with cloths, and cleaned with the niceſt attention; are managed with a ſnaffle, and ignorant of the ſpur, the *Perſians* uſing none. Great numbers of them are ſent into Turkey and *India*. In ſpite, however, of theſe commendations ſo laviſhly, yet deſervedly beſtowed, all travellers agree in giving the preference to the Arabian horſes, which are prized even by the Perſians to the horſes of their own country.

Theſe latter are apt to carry their noſes ſo high, as to ſtrike the rider's face with their heads, unleſs he is much upon his guard to prevent it: for this purpoſe, they are generally rode with a martingale. The horn of their hoofs is much better than of the European horſes, either becauſe the climate is more favourable, or becauſe the Perſians do not injure and deſtroy their feet by an injudicious method, or too frequent a practice of ſhoeing them. A Perſian will make no difficulty to tack on the firſt ſhoe he finds, and adjuſt it to the foot, which is generally ſo ſtrong and ſound, that the nails may be drove in any part of it. The ſhoes are light, flat, and made to ſit exactly even, without cramps, or being turned up; but when the ground is hard and ſmooth, the horſe is apt to ſlip, as well as when it is ſoft and moiſt. It is a cuſtom with ſome to mix ſalt with the barley, with which they feed their horſes, to correct the rankneſs of their dung, and make

make it leſs offenſive when it is dried, and ſtrewed for litter under them.

They dreſs and clean their ſkins with a ſort of *Curry-comb*, which has no handle, and but four *Graters*, or *Teeth:* after having curried them, they cloſe and ſmooth the hair, by rubbing it with a piece of felt.

The Perſians have great perſonal addreſs and activity on horſeback. They play at *Mall* mounted on their horſes, and ſtrike the ball with certainty and ſurpriſing ſkill. They place alſo upon the top of a tree, or high pole, an apple, as a mark to ſhoot at with arrows. They ſet off full ſpeed, and when they are got beyond the mark, turn themſelves round towards the croupe, draw their bows, and in this pace, and this attitude, ſeldom fail to hit the apple.

The *Indian* breed of horſes is in no degree good or agreeable. The chief people of the country, for this reaſon, ride thoſe which come from *Perſia* or *Arabia*.

Their keepers give them a little hay in the day time, and at night feed them with peas boiled with ſugar and butter. This diet is the chief nouriſhment they have, and it keeps up their ſtrength to a certain degree, for without it they would decay and periſh; the climate being unfriendly, and ill adapted to the nature of horſes. They ſometimes alſo give them *Yams*.

The breed of the country is very ſmall, and it is probable that thoſe climates in which the heat is exceſſive, are very ill-ſuited to the conſtitution of the horſe; for thoſe which are found upon the Gold Coaſt,

Coaſt, *Judda* and *Guinea*, are as worthleſs and contemptible as the Indian race. They carry their necks and heads ſo low, that they almoſt touch the ground; and are ſo weak and tottering in their paces, that they ſeem as if they would fall every moment, and ſo ſluggiſh, that without beating they will not ſtir at all, and with this very ſtubborn and indocile: ſo that they are fit for nothing but to ſerve for *Food* for the negroes, who reliſh mightily the flavour of their fleſh, and have this taſte in common with *Arabs*, *Tartars*, and *Chineſe*.

The people of this day, according to an elegant, accurate, and judicious writer *, feed their horſes in the rice-fields, and when fleſh is plenty, they boil the offal to rags, and mixing it with butter, and ſome ſorts of grain, make balls, which they thruſt down the horſes throats. In a ſcarcity of proviſion they give them *Opium*, which has the ſame effect both on horſes and men, for at once it damps their appetites, and enables them to endure fatigue. The horſes of the country are naturally ſo exceedingly vicious, that they are not to be broken and tamed, and cannot be brought to act in the field, with the ſame regularity as a ſquadron of European cavalry. The Perſian horſes being more gentle and tractable, are often valued at a thouſand guineas each, while thoſe of India ſell for fifty or one hundred.

* Cambridge's introduction to his Account of the War in India.

An

An * Italian traveller and writer ſpeaks of having ſeen between *Balſora* and *Bagdat*, a ſingular breed of *green* horſes, with *yellow* eyes. I am no voucher for the truth of this account, but at the ſame time dare not venture to preſcribe any bounds to the variety in which nature is known to delight; as to the *green* colour it is certainly unknown among horſes; and ſo were, at ſome time or other, and in different countries, many other colours, which are now familiar; and as to the *yellow* eyes, they ſeem to be no more extraordinary, than the *Ferret* eyes, by which a breed of cream-coloured horſes, belonging to his Majeſty, and now in the royal ſtables, are peculiarly diſtinguiſhed.

The horſes of this laſt nation ſtand in no better eſtimation than thoſe of India. They are weak, ſpiritleſs, and ill-made; in ſome parts of the kingdom they do not exceed three feet in height. Almoſt all of them are gelt, and are ſo daſtardly and timid, as to be unfit for war; ſo that it may be ſaid that this country was conquered by the *Tartar Horſes*, which are a race extremely adapted to war; and although but of a moderate ſize, are ſtrong, nervous, proud, full of ſpirit, bold, and active. They have good feet, but ſomewhat narrow, their heads are well-ſhaped and lean, but too ſmall. The forehand long and ſtiff, and their legs over-long: yet with all theſe imperfections, they muſt be accounted good and ſerviceable horſes, being uncon-

* Viaggi de Gaſparo Balbi, p. 31, 1590.

querable

querable by labour, and endowed with prodigious ſpeed. The *Tartars* live with them almoſt in the ſame manner as the Arabs do with their horſes; when they attain the age of ſeven or eight months, they make their children ride them, who exerciſe them in ſmall excurſions, and ſhort repriſes, dreſſing and forming them by degrees, and early and gentle diſcipline; but inuring them to undergo (as the Parthians did before them) hunger, thirſt, and many other hardſhips. They never put them to any ſerious labour before the age of ſix or ſeven years, when they require of them the ſevereſt ſervices, and compel them to incredible fatigue, as travelling two or three days without reſting, and paſſing four or five with no more, or better nouriſhment, than an handful or two of graſs, given every eight hours, and an entire day without quenching their thirſt. Theſe horſes, however, which are ſo robuſt, and endure ſo much in their native country, loſe their vigour, and decline when removed into *China*, or the *Indies*, but thrive very well in *Turkey* and *Perſia*.

They are of a good ſize for the ſaddle, and are *Pacers* by nature. Their owners, like the ancient *Geloni* and *Sarmatians*, make the animals ſupply them with food, for they eat their fleſh at this day, as well as the *Curds*, or *lac concretum* of the mare's milk, mentioned by many ancient writers *.

* Vid. Bell's Travels to Iſpahan.

The

The *Tartars* have in all ages been famous, under different names, for their love of horſes, and ſkill in riding.

It is a practice with them, ſays an author, who wrote the Hiſtory of the Conqueſt of China, by this people (Palafox) to tye the reins of their bridles to their girdles, and by the motion of their bodies alone to govern and direct their horſes; putting them into different attitudes, and making them perform a variety of evolutions. By this method they have their hands at liberty to uſe their weapons, which they manage with moſt remarkable ſkill, and for which they have been diſtinguiſhed in all ages beyond other nations. Some will hold their bows in the ſame hand in which they hold their bridles, and at the ſame time draw the bow, and guide their horſe with great addreſs, always riding with their ſtirrups very ſhort, in order to collect themſelves better, and be able to riſe up as it were, when they are going to attack an enemy, and ſtrike a blow.

The diſtrict called *Little Tartary* has a breed of ſmall horſes, which the inhabitants value ſo much, as never to permit them to paſs into the hands of ſtrangers. Theſe horſes poſſeſs, in a ſmall compaſs, all the good and bad qualities which are to be found in their neighbours of Grand Tartary, and are an inſtance, that cuſtom and education will induce a ſimilarity of manners, and operate almoſt as powerfully as nature herſelf.

Circaſſia, *Mingrelia*, and the adjacent parts, are ſtored with horſes, which are of a better mould, and juſter proportions than thoſe of Tartary, and conſequently are admired and valued. The Circaſſians are equal to the greateſt fatigue, and celebrated for it.

The breed of horſes in *Greece* have to a degree ſhared the fate of other valuable benefits, the productions of nature, and the works of art and induſtry, which were formerly the portion of that once flouriſhing and diſtinguiſhed country. All cruſhed and extinguiſhed by the oppreſſion, violence, and ignorance of its ſavage conquerors, the Greek horſes make no conſiderable figure in the modern catalogue, nor are the breeds much cultivated; it is ſaid, however, that there ſtill are ſome, particularly in *Theſſaly*, which belong to the Grand Signor. Some of the iſlands in the *Archipelago* are furniſhed with good and valuable horſes, eſpecially *Crete*, but none of eminence ſufficient to make them prized by other nations, or entitle them to particular notice.

The nations of Aſia and Africa, except the *Chineſe*, never *geld* their horſes. Some kingdoms of Europe likewiſe have not yet adopted the practice. *Caſtration* deprives the animal of a conſiderable part of his ſtrength, ſpirit, and courage, robs him, in fact, of his very *Soul*, and leaves him a mutilated, daſtardly, and unnatural creature; but, at the ſame time, makes him mild, patient, more obedient, and conſequently fitter for many purpoſes, and more agreeable to many riders.

Ruſſia

Ruſſia is not unfurniſhed with horſes, but has never yet been able to raiſe a breed that has been much regarded by other nations; the country, as the Duke of Newcaſtle ſays, being leſs adapted to breed horſes, than to nouriſh *Bears*, of which animals it can boaſt very noble and capital races. This empire, however, and all its various dependent ſtates, is ſo altered and improved, ſince this great horſeman wrote, that it ſeems at preſent to be entitled to a better character, and more conſideration than he beſtowed upon it.

The *Ruſſian* horſes are ſmall, but hardy, and able to endure great fatigue, without ſuffering much in their ſpirit, ſtrength, or conſtitution. In thoſe places where the ſoil is richer, and herbage more abundant, the breed is larger, and of a ſtouter mould. The ſovereign and many of the nobility have *Studs* in various parts of the country. There is an imperial one upon the river *Rudûia*, deſtined to ſupply the guards with horſes, formed to contain four hundred mares and about fifty horſes. The ſtallions are *Daniſh* horſes, and ſometimes *Turks*. The former are purchaſed at a large price, generally coſting eight hundred *Rubels* each, or one hundred and ſixty pounds ſterling. Thoſe of the Turkiſh breed are handſome, and finely ſhaped, but too ſlight and weak for heavy cavalry.

The *Kalmuck* horſes are ſomewhat higher than the Ruſſian common horſes, and ſo tough and ſtrong in their conſtitution, as to be able to run three or four hundred Engliſh miles in three days. They ſubſiſt

ſummer and winter ſolely upon graſs in the great deſarts, which are between the rivers *Don*, *Volga*, and *Yaik*. In winter time they ſcrape away the ſnow with their feet, and eat the dead graſs which is under it, and the tops of young trees and ſhrubs. They recover very ſoon in ſummer the damage they ſuſtained from the rigours of the wintry ſeaſon. After Midſummer the graſs becomes very dry and hard, when they return to the great meadows, which are on the banks of the *Volga*, and other rivers. They go in great herds, of four or five hundred, and even a thouſand horſe. Such an herd is called in the Ruſſian, and all the Tartarian and Kalmuck languages, *Taboon*. They are excellent ſwimmers, and paſs the river Volga, which is from one to two miles in breadth, with great eaſe; ſo that when a Ruſſian has bought one of them, and brings it on this ſide the river, diſtant an hundred miles (Engliſh) from the place where its firſt maſter, the *Kalmuck*, lived, the horſe will paſs the river, and find its way to the *Taboon*. They are ſo cheap, as to be bought at firſt for one *Rubel*, or four ſhillings ſterling each horſe. They are ſeldom put to draw carriages, but devoted chiefly to the ſaddle. They are brought with difficulty to eat barley, oats, or any kind of grain, preferring to them graſs, either freſh, or dry and withered.

The *Nogay* horſes are a breed belonging to the *Tartars*, which are of the *Nogay* tribe, and are ſubjects to the *Kalmuck Khan*, but different from thoſe *Nogayan* Tartars, who are a part of the ſubjects of the *Tartar Khan*

of

the *Crim*, and live between *Bender* and *Otcha Kof*, about the *Dnieſter*, and are called *Yedſan*, or *Yediſan*, in the Tartarian language, which word ſignifies ſeven thouſand becauſe originally this horde amounted to that number.

The *Nogay Tartars* in Ruſſia live between the *Don*, *Volga*, and *Yaik*, among the Kalmucks, having their paſtures aſſigned, as well as the Kalmucks, by the *Khan*. They remove northwards during the ſummer; about Michaelmas they repaſs the *Volga*, and live to the ſouth towards the river *Ruban*, and *Tcherkaſſes*. Theſe horſes are extremely hardy, and live in the ſame manner as the horſes of the Kalmuck, but are ſtronger, higher, and trained to draw carriages: they are ſold to the Ruſſians from ten to fifteen *Rubels* each.

The *Turcomans*, a free nation, living between the Caſpian Sea, and the lake *Aral*, have horſes of the ſame nature as thoſe of the *Nogay* Tartars.

The *Baſhkirs* are a nation ſubject to the Ruſſians, and have a race of horſes ſtouter and better than the *Nogay* horſe, and accounted moſt excellent *Amblers*.

The better ſort of theſe horſes will ſell for fifty, ſixty, or ſeventy *Rubels* each, in proportion as their *Amble* is eſteemed. The common breed are bought at twenty or thirty *Rubels* each, and deſtined to mount the dragoons in the Ruſſian ſervice. Many private *Baſhkirs* keep *Taboons* of three or four hundred mares. They go ſummer and winter in the fields, few horſes, which are employed in the winter, to draw ſledges, being houſed, or fed with hay.

The

The *Kirghin Rhaiſſaks* are a nation divided into three *Hordas*, the great, middle, and little *Horda*. They are reckoned, in ſome degree, to be ſubject to the Ruſſian government, but pay no tribute, and may rather paſs for a free and independent nation, living under ſultans, whom they themſelves elect. They have great *Taboons* of horſes, of the ſame breed as thoſe of the *Baſhkirs*: in ſummer the horſes are fed in the great deſart, bordering on the river *Yaik*. In winter the *Taboons* remove to ſandy places, where the ſnow never is ſo deep as on the reſt of the deſart. Some drive their *Taboons* near the lake *Aral*, and the river *Sir-Doria*, where large tracts of ground are covered with reeds, on which the horſes brouze, and are nouriſhed. The horſes of this people are lighter, and more ſtately than thoſe of the *Baſhkirs*. They ſerve to mount the Ruſſian cavalry. A fair is held annually near *Orenburgh*, and the fortreſs of *Troitſhoy*, where many thouſands of theſe horſes are ſold to the Ruſſians, or bartered againſt other merchandizes. Theſe horſes never eat hay; they are uſed and familiarized to the firing of guns, which the *Kirghin-Raiſſacks* employ in hunting and war; many of theſe horſes are as good *Amblers* as the *Baſhkirian* horſes.

The *Tcherkeſſes* are a nation which live in the *Caucaſus*, near the ſources of the river *Ruban* and *Terck*, the former of which falls into the ſea of *Azof*, and the latter into the *Caſpian* ſea. Theſe people were formerly ſubjects of the *Crim Tartars*; but ſince the year 1709, have been a free and independent people. Their horſes

are about the ſize of the *Kalmuck* horſe, ill-made, without elegance or proportion, and ewe-necked for the moſt part, but of ſuch ſtrong and hardy natures, as to be able to run five or ſix hundred Engliſh miles in three days.

The *Step*, or wild horſe, is an horſe of the deſart: there are three different kinds of theſe wild horſes. The horſes of the deſart about *Azof*, live between the *Palus Mæotis* and the *Dou*. They owe their origin to the ſiege of *Azof*, in the year 1697, when the great army being obliged to employ a prodigious number of horſes to bring ammunition and food, were compelled to ſuffer their horſes to go deep into the deſart, in order to ſubſiſt them; the animals availed themſelves of this permiſſion, ſtrayed to great diſtances, became wild, and created a *new* breed. They are generally of one uniform colour, inclining to *red*, the hair of their ſkins being curled, and waved like a lamb-ſkin; but when they grow old, it changes to a mouſe-grey, their manes and tails being black, and having a black liſt along their backs. They live in great *Taboons*. The ſtone-horſes keep watch round about, and give a ſignal by neighing of the approach of man, or any object that alarms them; upon which, the whole troop, with inconceivable ſpeed, run deeper into the deſart. During the winter, the *Koſſacks* of *Bachmont*, and other *Doniſh Koſſacks* drive them into deep valleys, full of ſnow, and catch them with a nooſe. The greateſt part of them they kill with a ſpear, the younger are kept for uſe,

and

and being coupled to a tame horſe by an halter, for months together, grow gentle and obedient; and are thus trained for draught, and are found to be infinitely ſtronger than a common horſe. The *Khalmucks* ſometimes hunt theſe horſes as their food, and uſe their ſkins for cloaths in winter.

The *Tarpans* are a kind of wild-horſes, in the deſart, eaſt of the river *Yaik*. They are of a middling ſize, roundiſh, ſhort, generally of a blueiſh-grey colour, with big heads, and ewe-necked. They are taken with a nooſe, and broken to the ſaddle, by being coupled to a tame horſe.

The *Roslans*, or *Turchans*, are another kind of wild-horſes, in the great deſart. They are higher than the *Tarpans*, mouſe-grey in colour, with long upright-ſtanding ears, their manes and tails thinner and ſhorter than the common breed, their coats long and thick. They feed by thouſands together in one *Taboon*. The *Kirghis Rhaiſſaks* ſhoot them with guns, and eat them.

All kinds of horſes are eaten by the *Tartars* and *Khalmucks*. A foal is reputed a great dainty. Mares milk is likewiſe a frequent drink, which, when kept and fermented, becomes intoxicating, once diſtilled, it is called *Roomyſs*, twice, *Arekha*, and is very ſtrong and inebriating. The *Tcheremiſſes* and *Tcheuwaſſes*, pagan nations, near the *Volga*, in the government of *Ragan*, uſe the horſe in their ſacrifices, and chiefly *white* ones, eſpecially in their great annual ſolemnities in autumn;

of

of which none can partake, unleſs he firſt has bathed, and put on a clean ſhirt.

The *Kalmuck* horſes are never ſhod, nor does it appear that ſhoes are neceſſary, the climate being very dry, and the ground generally firm and hard; the hoof likewiſe is ſo ſolid and indurated, that nothing can hurt it. As the *Kalmucks* never uſe ſhoes, who are next in ſituation and connexion with the Ruſſians, neither do the more barbarous and remote nations; inaſmuch as that they would have received the practice from the *Kalmucks*, as the *Kalmucks* from the *Ruſſians*.

All theſe people, as well as the *Turks*, and other Eaſtern nations, have ſolid *Horſe-ſhoes*, which cover the whole ſole of the foot, and not the margin only, like the European ſhoes: the Ruſſians uſe this ſort of ſhoe ſometimes, but ſeldom.

The *Stirrups* of the *Tartars*, and other Eaſtern people, are hung very ſhort, and very broad at the bottom where the foot ſtands, exactly like the *Turkiſh* ſtirrup already deſcribed.

The *Tartars* of the *Krim* never undertake an excurſion, without allowing three horſes to one rider. Many ancient nations obſerved the ſame method; and the ancient *Gauls* had a body of horſe called *Trimarkiſia*, named thus becauſe each ſoldier had three horſes attending him, ſo that when one was either killed in battle, or overcome by fatigue, he might immediately mount another *.

In

* Vid. Gmelin's Voyage to Siberia. Vid. Muller's Hiſt. Col. Ritchkof's Topograph. of the the Orenburgh Govern. Philoſophical

In the empire of *Ruſſia*, it is a law ordained, that no horſe ſhall carry above fifteen *Pud*, each of forty pounds weight, *Ruſſian* weight, in ſummer, and in winter, during the ſnow, and uſe of ſledges, above twenty-five or thirty *Pud*; by this rule we are ſomewhat enabled to judge of the ſtrength of the horſes, and of the difference of the roads in ſummer and winter.

The *Poliſh* horſes are very hardy, ſtrong, and uſeful, but have not many agreeable or diſtinguiſhed qualities. They are generally of a middling ſize; thoſe of *Lithuania* are ſtill ſmaller, but have their merit for the purpoſes of eaſy riding, many of them going the *Amble*, which pace is much approved by the *Poles*, *Ruſſians*, *Tartars*, and other Eaſtern nations.

Some other adjacent tracts or regions are furniſhed likewiſe with horſes, which are too inconſiderable to deſerve a particular deſcription; or, to ſpeak more properly, may be comprehended under thoſe of the horſes already mentioned. The Poles are reported to uſe no ſhoes for their horſes *.

In the marſhy parts of *Pruſſia*, in the *Werders*, or Low Countries, towards the mouth of the *Viſtula*, are a breed of good, tall, ſtrong horſes, reſembling the *Frieſland* horſes, but not equal to them in conſtitution and per-

Tranſact. 1766,—67.—Specimen Hiſt. Naturalis Volgenſis, auctore J. R. Forſter, who ſince has moſt obligingly communicated many particulars from his own obſervations.

* Vid. Voyage to Siberia, par Auteroche.

ſeverance

ſeverance in labour, having generally bad feet, and ſeldom being well-ſhaped and handſome. The Ruſſians and Pruſſians buy large numbers of them for their cavalry, at the price of about eighty rixdollars each horſe, which is about eleven pounds ſterling. The King of Pruſſia has ſome ſtuds near *Tilſet*, furniſhed with foreign ſtallions, valuable, and well choſen from the beſt breeds of *Naples*, *Denmark*, *Spain*, and *Turkey*. Many of the *Pruſſian* noblemen have likewiſe ſtuds upon the ſame plan as thoſe eſtabliſhed by the King. The breed are commonly graceful and well-moulded, but are thought to fail in point of ſtrength, nor to have that fire and ſpirit which are ſuch neceſſary ingredients in the compoſition of a fine horſe.

The horſes of *Sweden*, from the barrenneſs, and extreme coldneſs of the climate, are low, and ſmall: the *Norway* breed come under the ſame deſcription, and are nervous, active, and hardy.

Pontoppidan, in his natural hiſtory of this country, ſays, that in the year 1302, a man, whoſe name was *Huleickſon*, was the firſt who gave his horſes oats in this country; whence he had the nick-name of *Horſe-Corn*.

Quod in Norvegia primus equos avena paverit.

The horſes here are not ſubject to ſo many diſeaſes as in moſt other countries, and in particular the *Staggers*.

It is not uſual to geld them, as in many other places, for which reaſon they are full of ſtrength and ſpirit, and preferable to geldings.

The *Norway* horſes are better for riding, than draught; their walk is eaſy, they are quick, active, full of courage, and very ſure-footed; ſo as to be able to go in the bad roads of this kingdom, where the fine Daniſh horſes would be ſo embarraſſed as to endanger their own, and their rider's ſafety. When they go down a ſteep cliff on ſtones laying like ſteps, they firſt tread gently with one foot, to try if the ſtone they touch is faſt; and in doing this, they muſt be left to their own diſcretion, or the beſt rider would run the riſque of his neck: when they are to go down a very ſteep and ſlippery place, they draw their hinder legs under them in a ſurpriſing manner, and ſlide down. They ſhew great courage in fighting with bears and wolves, which they are often obliged to do, eſpecially with the former; for when the horſe perceives any of them near, he attacks his antagoniſt with his fore-feet, which he uſes like *Drumſticks*, to ſtrike with, and uſually comes off conqueror. Many people would not believe this, till Stadtholder *Wibe*, in the preſence of *Frederick* IV. made the experiment with one of his coach-horſes at *Frederickſbourgh*. The creature fell upon a bear let looſe againſt him, and ſoon diſpatched his enemy. Sometimes, however, the bear, which is twice as ſtrong, gets the better, eſpecially if the horſe turns about to ſtrike with his heels. If he attempts this, he is ruined, for the bear inſtantly leaps upon him, and fixes himſelf upon his back: in this caſe the horſe gallops away with his enraged

rider, till, by loſs of blood, he drops down, and expires.

Denmark, and the dukedoms of *Holſtein* and *Oldenburg*, boaſt a large variety of horſes, which have ſo much vigour, pride, courage, and grace, that for the *Coach*, the ſervices of *War*, and the *Manege*, they can be ſurpaſſed by few, although they often fail in elegance of limb, and ſymmetry of parts, having thick *Forehands*, *Shoulders* ſomewhat heavy, *Backs* rather long, and *Croups* too narrow to correſpond with the fore-parts. In ſpite, however, of theſe defects, they have ſuch generoſity of nature, ſuch ſtrength and brilliancy, together with ſuch animated and commanding *Action*, that when they can be found with the above-named imperfections corrected, and more poliſhed and juſt in their conſtruction, they become as bright an ornament as a ſoldier or horſeman can wiſh to poſſeſs; and for a natural diſpoſition and capacity to perform the *high* airs of the *Manege*, ſhine diſtinguiſhed and praiſed above other nations.

In the iſlands of *Ferroe*, ſubject to the crown of Denmark, there is a race of horſes of ſmall growth, but ſtrong, ſwift, and ſure of foot, going with great eaſe over high hills, and other places with ſuch certainty, that a man may more ſurely rely upon them, than truſt to his own feet. They never are ſhod, and feed abroad both ſummer and winter, without ever coming under ſhelter.

In

In *Suderoe*, another of theſe iſlands, they have a lighter and ſwifter breed than in any of the reſt: the inhabitants catch their ſheep, which are wild, by hunting them with a dog. When they intend to take any, they mount their horſes, knowing how to ride them up and down hills in full gallop, through mooriſh places, and over rocks and ſtones, ſo that the horſes fear nothing when they are in the chace, and when the place is too difficult for them to ride over it to purſue their game, they leap from their horſes, in the midſt of the courſe, and take their beſt advantage againſt the ſheep, the horſes running after them, till they leap upon their backs again. Some of theſe horſes are ſo taught, that the man overtaking the ſheep on horſeback, the horſe will graſp, and hold it between his fore-feet, till the man takes it up *.

The frozen and ungenial country of *Lapland*, has alſo its horſes: they are ſmall of ſtature, like the men, but active and willing, ſomewhat eager and impatient, but free from vice. They are uſed only in the winter ſeaſon, when they are employed in drawing ſledges over the ſnow, and tranſporting wood, forage, and other neceſſaries, which, in the ſummer, are all conveyed in boats. In this ſeaſon the horſes are all turned into the foreſts, where they live with ſingular order and polity, forming themſelves into diſtinct troops, and keeping within their quarters, where their owners

* Feroæ, et Feroa reſerata.—1676.

are ſure to find them; all returning of their own accord, when the ſeaſon changes, and the earth no longer ſupplies them with food. In travelling, they will frequently take large mouthfuls of ſnow, which melts into water, and muſt be meant to quench their thirſt. When their maſters deſign to ſtop them, they lay hold of their *Tails*; this diſcipline they underſtand, and obey implicitly *.

The *Spaniards* ſtand very forward in the national liſt of noble horſes, ſecond at leaſt to the *Arabians*, and placed by many, and with fair pretenſions, before the *Barb*. Their forehands are long, ſomewhat thick, and cloathed with a full and flowing mane; the head a little too coarſe, and ſometimes hawk-noſed, ears long, but well-placed, eyes large, bold, and full of fire: their carriage lofty, proud, and noble; *Shoulders* oftentimes thick; *Breaſt* large; *Loins* often a little too low; *Ribs* round; and the *Belly* frequently too full and ſwelling; the *Croup* round and full; the *Legs* well formed, and clear of hair; the *Sinew* at a diſtance from the bone; the *Paſtern* joint frequently too long, and weak, like that of the Barbs; the foot long and deep, reſembling that of a mule, the *Heel* being high and narrow. Thoſe of the fineſt breeds are generally well truſſed, and well-knit horſes, active and ready in their paces, of quick apprehenſion, have a memory rather too faithful, obedient to the utmoſt proof, wonderfully

* Voyage au Nord, par Outhier.

docile

docile and affectionate to man; full of ſpirit and courage, tempered with mildneſs and good nature, and generally very eaſy in all their paces; of a moderate ſize for the moſt part, although ſized horſes are ſometimes to be found among them. Thoſe which are bred in *Upper Andaluſia* are deemed the moſt valuable, although they generally have their heads too long, and diſproportioned; but this blemiſh, and many others which may happen, and are not eſſential, are all amply atoned by numberleſs pleaſing, good, and great qualities; by the ſweetneſs of their tempers, the beauty and even majeſty of their motion, and the affection and fidelity with which they ſerve their maſters: ſo that enriched and adorned with theſe grateful qualities and high accompliſhments, they are thought to eclipſe the reſt of their kind in the ſervices of war, the graceful airs of the manege, the pomp of cavalcades and public ſolemnities *, and very juſtly to merit the title which that diſcerning judge, the Duke of Newcaſtle beſtows upon them, when he calls them "the *Kings* of horſes."

* Long ago, and indeed at all times, they were ſo eſteemed, as to be conſidered as eſſential to public entries, and ſolemn proceſſions; other nations being deſirous to procure them, and always employing them upon theſe occaſions. When Queen *Elizabeth* made her entry into Oxford, ſome Spaniſh horſes were led in the proceſſion.—*Traducti fuerant aliquot Aſturcones, ſine ſeſſoribus, auratis Sericiſque Ephippiis inſtrati.*

Hearne's Tracts.

The

The *Portugal Horſes*, or rather *Mares*, were famous of old for being very fleet, and long-winded—whether this character of them was really true, or only the opinion of ignorant people, cannot now be determined. If it was true, the modern race is wonderfully changed and degenerated from the qualities of their anceſtors, for, at preſent, they are far from meriting much praiſe upon this account.

Portugal in general is a mountainous country, and many reaſons have concurred to injure the breed of horſes in this kingdom; when it was annexed to the crown of Spain, the mother-country was preferred for the eſtabliſhment of *Studs*; and the practice *then* was to devote the very few diſtricts in Portugal which are properly ſupplied with herbage and water to breed horned cattle for the ſhambles and plough, and mules and aſſes for many other laborious taſks.—Hence horſes in Portugal (although the natives are exceedingly fond of them) have been conſidered rather as creatures of pomp and pleaſure, than of ſervice and utility, except in war, and as ſuch the king and nobility, ſince the independency of the kingdom, have always choſen to ſupply their wants from *Spain*, as far as the mounting of the troops, and the purpoſes of parade and amuſement require. If the Portugueſe, however, ſhould turn their thoughts to *Breeding*, there is no doubt but their country would produce preciſely the ſame ſpecies of horſes, as that for which Spain has always been ſo diſtinguiſhed. At preſent the Portugal horſes are in

no repute, and differ as much from their neighbours the Spaniards, as *Crabs* from apples, or *Sloes* from grapes.

The *Italian* horſes were formerly more beautiful, and of greater fame, than the preſent race are thought to be; this degenerate alteration is ſaid to be owing to a neglect of the breed, and a decay of that ſpirit which formerly animated the Italians, the fathers of modern horſemanſhip. Nevertheleſs this country is not deſtitute of many generous and beautiful breeds, diſperſed in ſtuds, which are formed in different ſtates and diſtricts.

The *Neapolitan* horſes have always been renowned, and ſhine both in the *Saddle* and the *Traces*. Great numbers are bred in *Sicily*, a kingdom always extolled for the ſuperiour merit of its horſes—The *Neapolitans* are ſubject to have great heads, and thick forehands, are untractable, vicious, and conſequently difficult to be ſubdued and dreſſed, this being their national character: to balance theſe faults, they are large and ſtrong, and charm the ſpectator with their animated carriage, and majeſtic action. They have a wonderful genius for the *Piaffer*, and excel on all occaſions of pomp and parade. Thoſe of *Sardinia* and *Corſica* are ſmall, but nimble, bold, and full of ſpirit.

The *Swiſs* horſes partake of theſe qualities, and were formerly accounted ſerviceable in war.

Germany is by no means deſtitute of generous and noble horſes, uſeful for many different purpoſes; yet they are reckoned to be heavy, and not to be good-winded, although the finer breeds come from *Turks* and *Barbs*, which are kept as ſtallions in many parts of that extenſive country, as well as from Italians and Spaniards. They do not ſucceed ſo well in the chace and running as the *Hungarian* and *Tranſylvanian* horſes; which are of a lighter ſtructure, cleaner limbed, of good wind, and able to run at a very conſiderable rate. *Bohemia* produces a variety of horſes; but, whether from natural defects, or the want of care and culture, they are not diſtinguiſhed by any eminent qualities.

The *Huſſars* and *Tranſylvanians* are accuſtomed to ſlit the noſtrils of their horſes, under a notion of giving the breath a freer paſſage, and improving their wind, as well as to render them incapable of neighing, which in war is oftentimes inconvenient and improper: this operation perhaps will not totally deprive them of the power * of neighing, but will certainly make the ſound ſofter and more feeble.

The *Croatian* horſes are nearly allied to the *Hungarian* and *Bohemian*, in all the leading qualities and outlines of character. Theſe, as well as the *Poles*, are remarkable for being, as the French term it, *Begut*, or keeping the mark in their teeth as long as they live.

* The old writers recommend a cloth or liſt to be tied round the tongue for this purpoſe, which if it can be kept on without injury, may anſwer the deſign more effectually.

Holland furniſhes a race of horſes, which have much fame, but their beſt ſervice is in the coach—They are in much repute in their own, France, and ſome other countries. The beſt come from *Friſeland*. The countries of *Juliers* and *Bergue* alſo raiſe ſome, which are much approved. The *Flemiſh* horſes are inferiour in value to the *Dutch*, having big heads, with a channel towards the noſtrils, like a *Pike*, and are therefore named by the French *Teté de Brochet*. Their feet are unreaſonably large, and flat, and their legs ſubject to watry humours, and ſwellings in the heels.

France abounds in horſes of all kinds, but nevertheleſs knows but few, which, as a breeding country, do honour to her ſoil and climate, although great pains have been taken, and very ſkilful men employed at various times, to eſtabliſh and cultivate a generous breed. Some parts of the kingdom, however, produce horſes, which they need not be aſhamed to rank with thoſe of places more famous, and ſuch as would incline us to think, that the fault is not alone, if at all, in the *Climate*. The beſt of thoſe which are fit for the ſaddle come from *Limoſin*; they reſemble the *Barbs* in many particulars, and, like them, are fitteſt for hunting: they are ſlow of growth, demand much care and nurſing in their infancy and youth, nor ripe for work till they are eight years old. There are alſo very good *Bidets* or *Ponies* to be found in *Auvergne*, *Poitou*, and *Burgundy*; but after *Limoſin*, *Normandy* claims precedence, for its handſome, generous, and

and ſerviceable breed; which, if they do not excel ſo much as ſome in hunting, yet are ſuperiour in war, being ſtouter, and better moulded, and arriving at the fulneſs of their growth in ſhorter time. *Lower Normandy* and the diſtrict of *Cotentin* give a very good ſort for the coach, which are nimbler and have more elaſticity in their motions than the *Dutch* horſes—*Franche Comptè* and the *Boulonnois* raiſe numbers likewiſe for common uſes—It is remarked that the French horſes are apt to have their ſhoulders too looſe and open, as thoſe of the Barbs are too confined and narrow.

Navarre, which borders upon *Spain*, has a kind of horſes which partake of the properties of both theſe countries, and although not celebrated or ſought after, have notwithſtanding their ſhare of merit; being light, active, and nervous, eſpecially the finer ſort, which are better and more valuable, in proportion as the *Spaniſh* blood prevails in their compoſition.

The finer and better ſort of the more modern Engliſh horſes, are deſcended from Arabians and Barbs, and frequently reſemble their ſires in looks and appearance, but differ from them conſiderably in ſize and mould; being more furniſhed, ſtout, and luſty. In general they are ſtrong, nimble, of good courage, capable of enduring exceſſive fatigue, and, both in perſeverance and ſpeed, ſurpaſs all horſes in the world —At the ſame time it is objected to them, that they are void of grace, and want that *Expreſſion*, if I may

uſe

uſe the word, in their figure and carriage, which is ſo conſpicuous in *Foreign* horſes, and ſo beautiful and attractive, as even to be eſſentially requiſite upon all occaſions of pomp and parade: but inſtead of diſplaying a dignity of motion, and a conſcious air of cheerfulneſs and alacrity, as if they ſhared in the pleaſure and pride of their riders, and were almoſt ſenſible of human paſſions, they appear in all their actions, cold, indifferent, unanimated. This is ſo apparent that the moſt heedleſs and ignorant ſpectator, who ſhould, upon any occaſion, ſee them contraſted with horſes of *Action*, would be ſtruck with the difference; would be unintereſted with the tame and lifeleſs behaviour of the one, and raviſhed with the ſenſibility and well-tempered fire of the other; which, like the *Sparkling* of generous wine in the glaſs, at once charms the eye, and gives a proof of innate ſpirit and goodneſs.—Beſides this, the Engliſh horſes are accuſed, and not unjuſtly, of being obſtinate and uncomplying in their tempers, dogged and ſullen, of having ſtiff and inactive ſhoulders, and wanting ſuppleneſs in their limbs: which defects make their motions conſtrained, occaſion them to go near the ground, and render them unfit for the *Manege*.

This is the character of the Engliſh horſe; to which it may not be improper to add ſome remarks and anecdotes, which may tend farther to open and ſet forth the national hiſtory of the animal.

Eng-

England has at all times, even in its rudeſt ſtate, been poſſeſſed of a breed of horſes ſufficient to anſwer every purpoſe for which they were given. *Cæſar*, when he invaded this iſland, found its inhabitants not only well furniſhed with horſes, but alſo very dextrous and expert in the management of them. * He ſpeaks of their ſcythed chariots, and celebrates their ſkill and addreſs in driving them; ſo that it is certain the uſe of horſes muſt have been long familiar to them, and the creature much valued, if, in a ſtate bordering on ſavageneſs, they knew the art of taming it ſo well. From theſe early and dark times the horſe has always flouriſhed and been cheriſhed with ſingular attention in this kingdom.

It is nevertheleſs impoſſible to trace or give any deſcription of the ſpecies; for, as a judicious and learned † naturaliſt obſerves, "Thoſe which exiſt "among the *Indigenæ* of Great Britain, ſuch as the "horſes of Wales and Cornwall, the *Hobbies* of Ire-"land, and the *Shelties* of Scotland, though admirably "well adapted to the uſes of thoſe countries, could "never have been equal to the work of war."

This is probably true; but we cannot hence conclude that there might not have been a ſtouter and larger breed in ſeveral other parts of England, where the paſtures are rich, and afford more nouriſhment,

* Strabo ſays they uſed ornaments of ivory in their bridles. Lib. iv.

† Pennant's Brit. Zoolog.

it

it being certain, that the ſize of animals may be retarded or advanced, by the quantity and quality of the food on which they are ſupported; as it is known that in lean and barren ſoils, cattle of all kinds, are ſmall *, while, on the other hand, generous land abounding with herbage, will produce animals of a much larger growth. Nor is it unlikely, that the Engliſh had in early times, as now, horſes of different ſizes and characters, and perhaps as various, as the parts of the kingdom in which they were bred. Although it is more probable, as the ſame curious and accurate obſervers of nature inform us, that thoſe which were employed in the ſervice of war, as well as for draught, in latter times were the offspring of *German* or *Flemiſh* breeds, mended by our ſoil, and a judicious culture, and that the preſent race are deſcended from them.

The venerable *Bede*, ſays, that the Engliſh began to uſe ſaddle horſes about the year 631, when prelates and others rode on horſeback, who till then were wont to go on foot; but that, if upon urgent occaſions, they were obliged to ride, they uſed mares † *only*.

In the reign of *Athelſtan* the Engliſh became ſo jealous of their horſes, and entertained ſo high an opi-

* *Dio Nicæus*, ſpeaking of the Britons in the north part of the iſland, ſays their horſes were ſmall and very ſwift. Vid. Camden Brit.

† As a mark of humility, the mare not being ſo full of pride and ſpirit as the horſe.

nion

nion of their merit, that a law was made by this King to prohibit their exportation, unleſs deſigned for preſents. This law ſeems to prove, that even in thoſe times they were much prized in other countries, and that the demand for them muſt have either been very large, or the breed not numerous at that time; ſince otherwiſe that monarch, as well as ſome of his ſucceſſors, inſtead of preventing the exportation, would have done better to have encouraged the breed, ſo as to have kept pace with the demand, and brought conſiderable ſums of money into this country; but pride and jealouſy forbad; which, equally *blind* and *ſtrong*, ſtill operate in *Spain*, in *Naples*, in *Turkey*, and other places, from which it is not lawful at this day to remove an horſe into another country. Beſides this, trade at that time had made but little progreſs, nor were its advantages duly conſidered; the commerce of the time being chiefly limited to *Germany*. This is a reaſon alledged by the above-cited writer, why the horſes of thoſe days muſt have been purely natives, becauſe, as he ſays, the Germans could not have been in want of horſes of their *own* breed.

This concluſion, however, though plauſible, is not certain: for although they could not have been in want of horſes with which their own territories could have furniſhed them, yet they might have been deſirous of having horſes which were bred in England, although deſcended on one ſide, if not on both, originally, from horſes of their own country, mended

and improved by the ſoil and climate, which operate very powerfully, and produce all the variations and diſtinctions which we ſee in the animal and vegetable worlds. With reſpect to the horſes of this country, this is really the fact at this day, and has immemorably been ſo; for admired and valued as they are, and have been, there is no pure and unmixed blood among the finer, if among the middling breeds, as among the Arabs, but all of the firſt claſs are directly or remotely allied to foreign blood. The ſoil and climate, therefore, muſt be thought greatly to contribute in forming their merit; otherwiſe, rich and curious perſons of other nations would act more wiſely to raiſe a breed of their own, to ſupply their wants from thoſe very countries, where the anceſtors of the Engliſh horſes are brought; but they find by experience, that the deſcendants of theſe horſes do not thrive and ſucceed ſo well in other countries as in this nation, owing, no doubt, to the ſecret operations of nature, and to the more apparent effects of ſoil and climate, or, to what the French call in *Fruit*, the *Gout de Terroir*.

——————*Quippe ſolo natura ſubeſt.*

Notwithſtanding the fondneſs which *Athelſtan* diſcovered for Engliſh horſes, and his jealouſy of their being ſent into other countries, it is certain that he entertained a good opinion of ſome *Foreigners*, and received ſeveral as preſents, which were ſent from the continent.

nent. It is probable many came from Germany; of ſeveral *foreign* horſes he was, however, undoubtedly poſſeſſed, for in his *Will* * he bequeaths the horſes given him by *Thurbrand*, together with the *white* horſes given him by *Liefbrand*; and it may reaſonably be preſumed, that as the perſons who gave theſe horſes were *Saxons*, the *Gifts* likewiſe came from the ſame country: although it appears that he had horſes from many different parts of the continent; for it is reported of this monarch, that his character and fame were ſpread ſo far, that ſundry Princes † ſought his alliance and friendſhip, and ſent him "rich preſents, precious "ſtores, perfumes, and the fineſt horſes, with golden "furniture." And it is to be preſumed, that a wiſe monarch, and lover of horſes, would avail himſelf of this foreign aſſiſtance, to diverſify and improve the breeds of his own kingdom.

The *Conqueror* brought many horſes with him from Normandy, and ſome, perhaps, of other countries, which contributed ſtill farther to augment the variety of breeds in this iſland; but Roger de Beleſme, created Earl of Shrewſbury, by the victorious monarch, rendered a moſt eſſential ſervice to the nation, by introducing the ſtallions of Spain into his eſtate in *Powiſland*, and through them a more generous and noble breed than this kingdom, perhaps, had ever known. *Giraldus*

* The will is in Latin, and in the poſſeſſion of Thomas Aſtell, Eſq;
† Anderſon's Orig. of Commerce, p. xlix. vol. 1.

Cambrenſis takes notice of them, and Drayton, the poet, celebrates their excellence.

This race ſeems to have been calculated at once for the purpoſes of war, and the exhibitions of public ſolemnities, of which horſes are always a very eſſential and ornamental part: for it is not known that at this time, nor till a much later period, that horſe-races were introduced into England: although this agreeable and uſeful diverſion, if confined within certain regulations, might have been cultivated with great propriety among a people fond and proud of their horſes, and that at a time, when bodily exerciſes alone were the amuſements of all ſorts of men; and eſpecially, as the Engliſh had opportunities of being inſtructed in them by the *Romans*, who generally kept their own cuſtoms wherever they came, and left their impreſſion behind them, when they departed. We may, therefore, reaſonably conclude, that they were either ignorant of theſe ſports, or, what is more likely, preferred the parade and magnificence of tilts and tournaments, in which the ſtrength, activity, ſpirit, and beauty of the horſe, as well as the ſkill and courage of the rider, could be more uſefully employed, and more gracefully diſplayed.

It appears, however, from a ſingular and curious Latin tract, that in the reign of Henry II. both tournaments and horſe-races, or ſomething very like races, were cultivated with much earneſtneſs and care. *Smithfield* was then the chief theatre for theſe ſports, as well

as

as the firſt market for all ſorts of horſes. This place was originally called *Smooth-field*, *planus campus & re & nomine*, from its being a ſmooth level piece of ground, and therefore ſet apart as a proper ſpot, on which to ſhew and exerciſe horſes. Without one of the gates of the city, ſays the hiſtorian, is a certain field, plain or *ſmooth*, both in *Name* and *Situation*. Every Friday (as at preſent) except ſome greater feſtival intervene, there is a fine ſight of horſes brought to be ſold. Many come out of the city to buy or look on; to wit, earls, barons, knights, and citizens. It is a pleaſant ſight to behold the horſes there, all gay and ſleek, moving up and down, ſome in the *Amble*, and ſome in the *Trot*, which latter pace, although rougher to the rider, is better ſuited to men who bear arms. Here alſo are colts, yet ignorant of the bridle, which prance and bound, and give early ſigns of ſpirit and courage. Here likewiſe are *maneged*, or *War-horſes*, *(Dextrarii)* of elegant ſhape, full of fire, and giving every proof of a generous and noble temper. Horſes likewiſe for the cart, dray, and plough are to be found here; mares big with foal, and others with their colts wantonly running by their ſides.

Every Sunday in Lent, after dinner, a company of young men ride out into the fields on horſes which are fit for war, and excellent for their ſpeed. Every one among them is taught to run the *Rounds* with his horſe. The citizens ſons iſſue out through the gates by troops, furniſhed with launces and ſhields: the younger

younger ſort have their pikes not headed with iron, and make repreſentation of battle, and exerciſe a ſkirmiſh. To this performance many courtiers reſort when the court is near, and young ſtriplings, yet uninitiated in arms, from the families of barons and great perſons, to train and practiſe. They begin by dividing into troops, ſome labour to outſtrip their leaders, without being able to reach them; others unhorſe their antagoniſt, without being able to get beyond them. At other times two or three boys are ſet on horſeback to ride a race; the ſignal being given, they ſet off, and puſh their horſes to their utmoſt ſpeed, ſparing neither whip nor ſpur, urging them, at the ſame time, with loud ſhouts and clamours, to animate their endeavours, and call forth all their powers *.

The next period in which any particular mention is made of horſes, is in the reign of Edward II. It appears from the annals of this prince, written by *John de Trokelow*, in the year 1307, that Edward was very fond of horſes, and ſent for them to *Champagne* in France. He alſo gave a commiſſion, in the ſecond year of his reign, to *Bynde Bonaventure*, and his brother, *pro viginti dextrariis et duodecim jumentis emendis in partibus*

* See the account of London by Stephanides, at the end of the 8th vol of Leland's Itinerary. The ſame paſſage, inſerted in Stow's Survey of London, is full of moſt ſhameful inaccuracies, which have been complained of already by *Burton*, in his commentary on Antoninus's Itinerary.

Lom-

Lombardiæ: and requires all his friends and loving ſubjects to aſſiſt them in this important commiſſion *.

The genius of Edward III. naturally inclining him to war, conſequently made him fond, as he is reported to have been, of its images and repreſentatives, tilts and tournaments; horſes are too eſſentially neceſſary to both, not to have been deemed by him objects highly deſerving his care and attention. He was, therefore, cautious and provident to be well ſupplied with them; and his own kingdom not being able to anſwer his wants, as well may be preſumed, he purchaſed from time to time from other countries. We find him indebted to the count of Hainault 25,000 florins for horſes, which he had furniſhed. The horſes which the King had bought, were all *marked*, ſo as to diſtinguiſh the property.

This prince likewiſe ſends to France, *pro quatuor dextrariis, ſeu magnis equis* †.

The ſort of horſes then in uſe for princes, military perſons, and others of rank and diſtinction, were called *Dextrarii*. Edward bought theſe horſes to equip himſelf for a war, in which he was engaged againſt Scotland, and to ſolemnize a *Tournament* which he was to give at *Werks*; for which ſervices theſe *Dextrarii* were accounted moſt fit, and always deſtined to them.

* Rymer, vol. i. p. 135. † Ibid. vol. ii. p. 96.
Ibid. vol. iii. p. 110. Ibid. p. 181.

They

They were ranked at the head of all other ſpecies of horſes, and anſwered for the moſt part to what is meant at preſent by a *maneged* horſe, or one *dreſſed* and diſciplined for war; to which, and the exerciſe of the tournament, they were ſet apart; for, upon common occaſions, perſons of rank and conſideration always rode upon horſes of inferior degree, diſtinguiſhed by the names of *Courſers*, *Amblers*, *Palfreys*, *Hackneys*, *Nags*, and *Poneys*, recommended by their eaſy paces, and quiet temper. In ſeveral countries, it was a cuſtom rigorouſly obſerved, that no knight of chivalry, or other gentleman, ſhould ride upon a *Mare*, it being thought diſhonourable and vile.

The mares were always devoted to the cart, and all the ignoble ſervices; and whether upon this account it was thought diſgraceful in a gentleman to ride them, or whether they were put to theſe ſervile taſks merely becauſe they would not ride them, is a queſtion hitherto undetermined. The *Spaniards*, *Turks*, and ſome other nations, ſtill adhere to this abſurd notion, upon all occaſions.

The moſt obvious and natural reaſon which can be aſſigned for this partiality againſt the mare, ſeems to be, that the female ſex is thought (among horſes at leaſt) not to have the ſtrength, fire, and dignity of the male, and therefore is not ſo correſpondent to the character and pomp of a *Knight*, or warriour, as the horſes; nor, as it was not a general cuſtom to geld horſes, could they have been truſted among the oppoſite

poſite ſex. In other reſpects there is no reaſon to think them inferior to horſes, and, *cæteris paribus*, always ſuperior, as being perfect in nature, to *Geldings*.

The horſes known by the name of *Dextrarii* in Latin, *Deſtriere* in Italian, and *Deſtrier* in the French languages, were ſo called from the word *Dextra*, ſignifying in the Latin, the *Right-Hand*; they all having been carefully *handled*, dreſſed, or *maneged*, as we call it, from the Italian word *maneggiare*, which, in its literal ſenſe, means no more than ſimply to *handle*. Others ſay, that it is to be taken in a *figurative* ſenſe from the word *Dextra*, importing the *Dexterity* and readineſs with which they work under their riders; and others, that they are ſo denominated from being led by grooms, when they attended their maſters into the field or liſts, by the *Right-hand*. The firſt explanation ſeems to be the moſt clear and juſt.

Theſe *Dextrarii* were alſo called *magni Equi*, or *great* horſes, becauſe they were required to be of the largeſt ſize, and were always intended to ſerve in war, or in the exerciſes of the *Tournament*, which were nearly allied to it. As the riders were cloathed in complete armour, they were of a prodigious weight, and conſequently demanded very ſtrong and able-bodied, as well as tall horſes, to carry them through their enterprizes: *great* and *ſized* horſes were therefore required, in oppoſition to *Palfreys*, *Courſers*, *Nags*, and other common horſes: and foraſmuch as theſe *great* horſes were all required to be *dreſſed* or taught, that they might per-

form their taſks with more readineſs and fidelity; and as it is neceſſary that the rider ſhould have knowledge and ſkill to guide his horſe, thoſe perſons who profeſſed the ſcience of arms were obliged to learn the art of managing their horſes, in conformity to certain rules and principles; and hence came the expreſſion of learning to *ride the great Horſe.*

Theſe heavy-armed troops were called in *claſſical* Latin *Cataphracti:* the light-armed cavalry were ſtiled in *unclaſſical* Latin, *Hoblearii*, from their riding *Hobbies*, or ſmall horſes, in French called *Hobbin*, or *Aubin*, from the Italian word *Ubino*, ſignifying a ſmall horſe, as the word *Hackney* is derived from the French, *Haquinée*, and that from the Italian *Achinea*, which means a quiet ordinary horſe.

Modern horſemen will, perhaps, be ſurprized to hear, that theſe tilting and war-horſes were all taught to amble; an uſurping pace, which, for ſome centuries, almoſt univerſally depoſed the *Trot.*

In the account of the expences of purchaſing and bringing into England the horſes which were bought for *Edward* in France, among other articles, in the diſburſements of his wardrobe, upon this occaſion we find *Trammels (Traynellis*, for the accounts are written in Latin) charged as an article, and with the following addition, explanatory of their uſe, in teaching horſes to *amble. Haud aliter ſcilicet appellabant inſtrumenta illa, quibus uſi ſunt fabri* ferrarii, *ſive* ſolearii *(anglice* farriers), *ut eo facilius ad tollutim incedendum redderentur equi,*

quem

quem quidem inceſſum mollem (ambling) *lingua vocitamus vernacula.* The word *Traymells*, or *Traynells*, ſeems to be taken from the Italian word *Tramenare*, to *ſhake*, to *wriggle*; which term is very expreſſive of the motion of the amble. Theſe were made of yarn, or ſtrong liſt, and frequently of iron, like chains, or fetters: in forming of which laſt, it was neceſſary to employ, *fabri ferrarii*, or ſmiths, and *Solearii*, thoſe who ſhod horſes with iron ſhoes, with a long point coming from the toe, being put upon the hinder feet, to teach horſes to amble, which ſhoes might be comprehended under the word *Trammels*, as producing the ſame effect.

In the reign of Henry VII. (for in a work like this, there muſt be wide gaps) *Polydore Virgil* reports, that the Engliſh were wont to keep large herds of horſes in their paſtures and common fields; and that, when the harveſt was gathered in, the cattle of different owners fed promiſcuouſly together, for which reaſon they were obliged to caſtrate the horſes: for as a large number of *Mares* went together, as well as geldings, if *ſtoned* horſes had been admitted among them, much diſorder and miſchief muſt have happened. No horſes, therefore, were allowed to mix with them, and it is at this day contrary to law, to turn a ſtoned-horſe into a common paſture. Hence the neceſſity of gelding. Thoſe horſes which were kept to cover mares, were always confined in ſafe and incloſed grounds, but more frequently in the *Stable*, and were called *Equi ad Stabulum*, by contraction *Stallum*. Whence the Italian

term *Stallone*, the French *Etalon*, the Engliſh, *Stallion*, or *ſtalled* horſe, are derived; which expreſſion prevails, and is in uſe at preſent with regard to the ox, which ſometimes being kept from the paſture in order to be fattened, is called the *ſtall*-fed, and ſtalled ox.

The ſame writer ſays likewiſe, in confirmation of the cuſtom of uſing ambling horſes, "that the Engliſh "were not given to trot, but excelled in the ſofter "pace of the *Amble*."

The prince above-mentioned was ſo ſenſible of what advantage a ſtrong and generous race of horſes is to a kingdom, that he earneſtly promoted, and encouraged the culture of them. It ſeems to have been at all periods of time, an univerſal deſire to have large horſes, for ſmall and weaker ſorts could not have executed the buſineſs required of them; and it appears by an act of parliament of the eleventh year of this reign, that the number of Engliſh horſes ſent abroad was ſo exceſſive, that it was neceſſary to attend ſeriouſly to this grievance, and prohibit all farther exportation. The act recites, that not only a ſmaller number of good horſes were left within the realm, for the defence thereof, but alſo that great and good plenty of the ſame were in parts beyond the ſea, which in times paſt were wont to be within this land; whereby the price of horſes was greatly enhanced here, to the loſs and annoyance of all the king's ſubjects within the ſame. To remedy this, an act was made, by which no owner of an horſe ſhould preſume to tranſport it out of the

kingdom,

kingdom, upon pain of forfeiture of the ſame; nor any mare of the value of ſix ſhillings and eight pence, without the king's ſpecial licence, upon pain of forfeiture of the ſame mare, the owner, or his deputy, receiving for the ſaid mare, the ſum of ſix ſhillings and eight pence at the time of ſeizure: the mare or mares to be ſold openly, by the proper officer, for the beſt price offered, and the half or all the *over-price* to be to the king, and the other part to him who ſeized: and farther, that no mare ſhall be ſent out of the land which is above the value of ſix and eight pence, and under the age of three years, without paying the king's cuſtom of ſix and eight pence *per* mare, the king's ſpecial licence being firſt obtained. Beſides this, another clauſe follows, which muſt have been ſo effectual, as almoſt to make the preceding regulations totally uſeleſs. It enacts, that if any perſon will give for any of the mares ſo to be carried, *ſeven ſhillings*, it ſhall be lawful for him to take away the ſaid mare for his own uſe, if ſhe had not been taken before by the king's officer, nor the king's licence firſt obtained; it being lawful for any denizen notwithſtanding, to tranſport an horſe abroad, without the king's licence, provided ſuch horſe be for his own uſe, and he declares upon oath, at the time of ſhipping, that he does not intend to ſell them.

Another act was made to prevent the ſelling, exchanging, or ſending horſes or mares into Scotland, which

which availed itſelf conſiderably at this time of the ſuperior Engliſh breed *.

Thus it appears from the meaſures taken to keep the Engliſh horſes in their own country, that they were always ſo valued and admired by other nations, that England had not a number ſufficient for her own demands. Two things were neceſſary to preſerve to this kingdom *excluſively*, the benefit of its own horſes.

The prudence of ſeveral ſucceeding kings, attended ſeriouſly to this work, and by prohibiting exportation on one hand, and encouraging a numerous breed on the other, applied a twofold remedy, and did almoſt all that the caſe could require. Nor would any thing have been wanting to the completion of their wiſhes, but (which was done in after times) the appointment of public rewards and gratifications, as an incitement and recompence to thoſe who ſhould moſt effectually advance the breed. *Chambers*, in his Dictionary, under the article *Saddle*, ſays the Engliſh did not uſe them till the reign of this king, who iſſued an order enjoining their uſe. This aſſertion, however, is not countenanced by any act of parliament, or proclamation.

In the reign of the ſucceeding prince, a particular regard was paid to the raiſing a breed of good and ſtrong horſes, and laws were made for the more certain attainment of that deſign. The only method of ſecuring ſtrength and ſize in the progeny, is to ſelect the ſires and dams, of a certain proportion, ſize, and

* Theſe acts were repealed by Charles II.

mould,

mould, and to permit no mare, or ſtallion, to breed, but under theſe reſtrictions.

A law was accordingly made, which directed, that every brood mare ſhould be, at leaſt, fourteen hands high *.

This produced a very natural and juſt effect, and gave the kingdom many ſtout and uſeful horſes, inſomuch that *Carew*, in his Hiſtory of Cornwall, ſuppoſes this law to have been the occaſion of loſing almoſt entirely the ſmall breed of horſes, which were peculiar to that country; and it is the ſame in the principality of *Wales*, where the little breed, once ſo abundant, is now almoſt extinct; their ſcarcity being a proof what changes air, food, and a mixture of blood, can produce in the animal world. The loſs, however,

* In a period ſomewhat earlier than the commencement of this prince's reign, a book was printed, probably the firſt of its kind ever ſeen in England, entitled, Properties and Medeycines for an Horſe, 4to, printed by Wynkyn de Worde, about the year 1500.

In *Ames*'s Hiſtory of printing, the 4to edition, 1749, he gives a liſt of ſome books, printed by Wynkyn de Worde, at Weſtminſter, or in *Caxton*'s houſe; they are without date, but he ſays they were printed before the year 1500.

The above-mentioned book of medicines for horſes is certainly prior in time to Fitzherbert's book on Huſbandry, which Ames ſays was printed in 12mo, in 1548: and in page 263, he mentions another edition of it. This book has been generally thought to have been written by Judge Fitzherbarde, but miſtakenly, for the author was one Fitzherbarde, an horſe-courſer. The book is extant. Vid. certain ancient tracts concerning the management of landed property—Reprinted for Charles Bathurſt, 1757.

of theſe *Pigmies*, which Mr. Carew regrets, was well repaired by a race of larger, and more able-bodied horſes; for theſe little animals, however pleaſing and uſeful in their own craggy and mountainous country, could not extend their merit beyond its bounds, being too inferior to the taſk of war, the ſpeed and fatigue of hunting, the ſplendour of tournaments, and the magnificent pageantries of the times, eſpecially of this reign *, which all writers agree were exceſſive.

There is alſo a particular entry in the Journals of the Houſe of Lords, which ſhews how much they had this cauſe at heart. *Hodie* (viz. 15 June, 1540) *tandem lecta eſt billa educationi equorum procerioris ſtaturæ & communi omnium conſenſu, nemine diſcrepante, expedita.*

By another act of parliament of this king, we may perceive what anxiety there was for having large horſes. Some of the regulations are rather ſingular, but judicious, for the law is framed ſo as to conſider individuals in a comparative view of their rank and circumſtances. Every archbiſhop and duke are obliged under penalties, to keep ſeven trotting ſtoned-horſes for the ſaddle, each of which is to be fourteen hands high, at the age of three years. There are afterwads very minute directions, with regard to the number of the ſame kind of horſes, which are to be kept by other ranks and degrees, each in proportion to their circumſtances and ſtation.

* Vid. Sir T. More's Poems.

Each

Each perſon having benefices to the amount of one hundred pounds yearly, or a layman, whoſe wife ſhall wear any French hood, or bonnet of velvet, are obliged, under the penalty of twenty pounds, to keep one ſuch trottynge ſtone-horſe for the ſaddle. This ſtatute continued unrepealed till the 21ſt of James I. though, in fact, repealed by the eighth of Elizabeth, as to the Iſle of Ely, Cambridgeſhire, and many other counties, (which the preamble recites), which, on account of their rottenneſs, unfirmneſs, moiſture, and wateriſhneſs, were not able to breed, or bear horſes of ſuch a ſize.

The reaſon for enjoining ſtone-horſes to be kept, muſt have been for the ſake of breeding, and for the ſuperior labour they are thought to be able to undergo; and as they were more expenſive to maintain than mares or geldings, it being neceſſary to ſeparate and keep them apart, the rich and noble only are required to keep them in numbers proportioned to their rank and ability; while the lower people uſed *Geldings*, for the advantage of turning them to graſs. Broodmares, two at leaſt, were ordered to be kept by thoſe who had parks, encloſures, and other conveniencies.

Baked bread, known by the name of *Horſe-bread*, was the uſual food of horſes, inſtead of oats and other grain: regulations were made concerning it in this reign, by parliament. Peaſe likewiſe were given in food.

It may not, perhaps, be unentertaining to the reader, to peruſe the following liſt of horſes, as it will give him a notion of the times, and ſet before him the different ſorts then in uſe among the nobility and others. The extract is taken from a manuſcript, now in the poſſeſſion of his Grace the Duke of Northumberland, and lately printed, under the title of "The Regulations and Eſtabliſhment of the Houſhold "of Algernon Percy, the Fifth Earl of Northumberland. "Begun *anno* 1512. London, printed 1768."

It begins, "This is the ordre of the chequir roul "of the nombre of all the horſys of my lordis and "my ladys, that are apoynted to be in the charge of "the hous yerely, as to ſay: gentill hors, palfreys, "hobys, naggis, cloth-ſek hors, male-hors. Firſt, "gentill hors, to ſtand in my lordis ſtable, ſix. *Item*, "palfreys of my ladys, to wit, one for my lady, and "two for her gentill-women, and oone for her cham-"berer. Four hobys and naggis for my lordis oone "ſaddill, *viz.* oone for my lorde to ride, oone to lede "for my lorde, and oone to ſtay at home for my "lorde.

"*Item*, chariot hors to ſtond in my lordis ſtable "yerely. Seven great trottynge hors to draw in the "chariott, and a nagg for the chariott man to ride; "eight. Again, hors for lorde Percy, his lordſhips "ſon and heir. A grete doble trottynge hors for my "lorde Percy to travel on in winter. *Item*, a gret do-"ble trottynge hors, called a Curtal, for his lordſhip

"to

" to ride on out of townes. Another trottynge " gambaldynge hors for his lordſhip to ride upon when " he comes into townes. An amblynge horſe for his " lordſhip to journey on dayly. A proper amblyng " little nagg for his lordſhip when he gaeth on hunt- " ing or hawking. A gret amblynge gelding, or trot- " tynge gelding, to carry his male."

Such were the horſes of ancient days, ranked into claſſes, and allotted to different ſervices.

The *gentil* horſe was one of a ſuperior and diſtinguiſhed breed, ſo called in contraſt to ſuch as were of a mean and ordinary extraction. The Italians at this day call their nobleſt breeds, Razza *gentile*. *Gentleman* is underſtood in this ſenſe, ſignifying a perſon of better birth and family. *Nemeſian* uſes the very word in this ſenſe.

——————*Gentili ſanguine firmus.*

Palfreys were an elegant and eaſy ſort of horſes, which, for their gentleneſs and agreeable paces, were uſed upon common occaſions by military perſons and others; who reſerved their great, or managed horſes for battle, and the tournament. Their pleaſing qualities ſoon recommended them to the fair ſex, who having no coaches, uſed theſe palfreys, and always travelled on horſeback.

Hobys were ſtrong, active horſes, of rather a ſmall ſize: they are reported to have been originally natives

of Ireland, and were ſo much liked and uſed, as to become a proverbial expreſſion for any thing of which people are extremely fond. *Nags* come under the ſame deſcription, as to their ſize, qualities, and employments.

Clothſek, was a cloak-bag horſe, as male-horſe is one who carried the portmanteau. Horſes to draw the *Chariott* were *Waggon* horſes; from the French word *Charrette*, whence the Engliſh word *Cart*; for coaches, nor *Chariots* (in our acceptation), were not known at this time. A gret *doble* trottynge horſe, was a tall, broad, and well-ſpread horſe, whoſe beſt pace was the trot, being too unweildy in himſelf, or carrying too great a weight, to be able to gallop. *Doble* or *double* ſignifies broad, big, ſwelled out; from the French *double*, who ſay of a broad-loined filleted horſe, that he has *les reins doubles—& double bidet.* The Latin adjective *duplex*, gives the ſame meaning; *Virgil* ſpeaking of the horſe ſays, *at duplex agitur per lumbos ſpina*, Georg. iii. and Horace, *Duplice ficu.* A *Curtal* is an horſe whoſe tail is *cut*, or ſhortened—in the French *Curtaud.* A *gambaldynge* horſe, was one of ſhew and parade, a *managed* horſe—from the Italian *Gamba*, a leg. An *amblynge* horſe is too well known, to need an explanation. The *Amble* long before this time, as well as for a long while after, was ſo favourite a pace, and ſo much liked for its eaſe and ſmoothneſs, that almoſt every ſaddle-horſe was taught to perform it, eſpecially thoſe which were rode by the rich, the indolent, and infirm: ſo

that

that Markham, who wrote in the reign of James I. ſpeaking of ambling horſes, ſays, "take away theſe "horſes, and take away the old man, the rich man, "and the weak man's, nay generally all men's tra-"vels: for coaches (then known) are but for ſtreets, "and carts can hardly paſs in winter."

Henry was undoubtedly very fond of horſes, and ſo thoroughly convinced of what advantage they are to a kingdom, that he did every thing, both by his authority and example, to introduce and ſupport a generous breed, of which the nation was at this time ſhamefully unprovided. Sir Thomas Chaloner, in a Latin poem, entitled *De Republicâ Anglorum inſtaurandâ*, 1579, which he compoſed in the early part of the reign of Elizabeth, while he was embaſſador from the queen to the court of Spain, cenſures the ignorance and folly of his countrymen, in neglecting to promote a race of valuable horſes in their own country, which, from the many ſuperior advantages it enjoys, he ſays, was capable of furniſhing more beautiful and uſeful breeds, than thoſe of foreign parts, from which they were ſo fond of being ſupplied: he reproaches them for their want of *Stallions*, ſet apart, and kept merely as ſuch; and ſays, that they had no *Horſes*, but what were vile and ordinary, which were ſuffered to run promiſcuouſly in the paſtures with mares, producing a worthleſs and deſpicable breed: he therefore recommends a ſeparation from the mares, which ſhould be confined in parks

parks and enclosures, where they may run secure and unmolested. Hence he takes occasion to proclaim the praises of Henry VIII. for the attention which he paid to horses, and for his zealous endeavours to stock this nation with a variety of breeds for different purposes, by importing the finest, both horses and mares, from Turky, Naples, Spain, and Flanders; extolling him at the same time for his address and skill in bodily exercises, particularly horsemanship, in which, he says, this monarch was consummate, and equal to *Castor* himself. From the concurrent testimonies of other writers, and from the time when this poem was published, which was not till after Henry's death, there is great reason to think these praises were sincere, unless the author may be thought to have complimented *Elizabeth* in the commendations he so lavishly bestows upon her father; which mode of panegyrick may be termed flattery *once removed.*

Nor was this monarch only solicitous to introduce and establish a generous and serviceable breed of horses in the kingdom, but he extended his cares farther, and endeavoured to make his plan still more useful, by providing experienced and skilful persons to preside in his stables, and spread by their means the rules and elements of horsemanship through the nation. This useful and becoming art, as the Duke of Newcastle says, began, or rather revived, about this time in *Naples.* The person who first taught it there was named *Pignatelli.* Henry invited two Italians, who had been

his ſcholars, into England, and placed them in his ſervice. From one of theſe were deſcended the *Alexanders*, who were riding-maſters, mentioned likewiſe by the Duke, and whoſe ſcholars filled the kingdom with horſemen.

The King likewiſe had an Italian farrier, named *Hannibale*, who was looked up to by his Engliſh brethren as an oracle; and who did not diſcover great myſteries, but yet taught them more than they knew before.

Sir *Philip Sydney*, in Elizabeth's reign, introduced the Signors *Proſpero* and *Romano*. Robert Dudley, Earl of Leiceſter, and Maſter of the Horſe to the Queen, retained in his ſervice an Italian horſeman, whoſe name was *Claudio Curtio*. He wrote a book on the *Art*, which is ſtill extant. Theſe, and ſome who came afterwards, at different intervals, formed many horſemen, and laid the foundation of the *Manege* in England.

Nothing remarkable concerning horſes happened in the ſhort reign of Edward VI. but it appears from an act of parliament, made in the firſt year of his reign, that horſes were highly valued; for this act conſiders the ſtealing of them among the blackeſt crimes, and takes away the benefit of clergy from horſe-ſtealers, together with thoſe convicted of *Houſebreaking*, *Sacrilege*, and *Murder*. All other offences and felonies indeed, except treaſon, were afterwards entitled to this benefit, though excluded, by later acts of parliament *.

* Obſervat. on the Stat. p. 464, 3d edit.

By

By theſe prudent and judicious meaſures, the Engliſh breed of horſes was not only improved in ſtrength and ſize, but alſo greatly increaſed in number.

The uſe of coaches was not known in England till the year 1580 (in Queen Elizabeth's reign) when they were introduced by *Fitz-Allen*, Earl of *Arundel* *.

Till this period, ſaddle-horſes and carts were the only methods of conveyance for all ſorts of people; and the Queen rode behind her Maſter of the Horſe, when ſhe went in ſtate to St. Paul's. This faſhion, however, prevailed only in the former part of her reign, and was totally extinguiſhed by the appearance of coaches. Their introduction occaſioned a much larger demand of horſes, than former times had wanted; and ſuch was the number of them employed in this ſervice, that at the latter end of the Queen's reign a bill was propoſed in the Houſe of Lords, to reſtrain the ſuperfluous and exceſſive uſe of coaches. It was rejected upon the ſecond reading: the Lords, however, directed, that the Attorney General ſhould peruſe the ſtatutes for promoting the breed of horſes, and conſider of ſome proper bill in its room †.

The invention of gunpowder being known, and fire arms generally uſed, the heavy armour fell into diſrepute, and a light ſort was only uſed: a lighter and more active horſe therefore became neceſſary, and

* Anderſon's Orig. of Comm. p. 421, vol. 1.

† Journals, Nov. 7, 1601.

were

were accordingly cultivated and uſed. Sir *John Smythe*, in his treatiſe on the good effects of archery in armies, written the year after the attempt of the Spaniſh Armada, ſpeaks of this ſort of armour and horſes with diſapprobation and contempt, and ſays, " their horſe-" men alſo ſerving on horſeback with launces, or any " other weapon, they think very well armed with ſome " kind of head-piece, a collar, and a deformed *light-* " *bellied* beaſt."

This was the origin of the light and fleet breed of horſes in this country, which became as neceſſary when the weight of the riders was ſo conſiderably leſſened, as the ſtrong and ſlower ſort were, when heavy armour was worn.

Thoſe diſtinguiſhed trials of ſpeed and vigour between horſe and horſe, were not as yet eſtabliſhed and practiſed, in the manner in which they are exhibited at preſent. Nor were any horſes kept merely for the purpoſe of diſplaying their ſpeed upon certain occaſions, at ſtated ſeaſons, and conſecrated, like the running horſes of latter times, ſolely to the turf. It is nevertheleſs certain, that this comparative method of proving the goodneſs of horſes, was known in theſe times; and that private matches were made between gentlemen, who, depending upon their own ſkill, rode their horſes themſelves.

Lord Herbert of Cherbury mentions theſe races, and ſpeaks of them with a groundleſs and abſurd diſapprobation.

"The exerciſe * I do not approve of, ſays he, is running of horſes, there being much cheating in that kind: neither do I ſee why a brave man ſhould delight in a creature whoſe chief uſe is to help him to run away:" as if cheating was incident to any ſport, or more ſo to this than to others; or that a man, becauſe he is mounted on a ſwift horſe, muſt be a poltroon, and run away. This quaint Lord might, with equal reaſon, have objected to a man's legs for being ſtrong and active.

As hunting was the chief amuſement of the nobility and gentry, they had a method of trying the ſpeed and goodneſs of the horſes deſtined to that ſport.

It was called the *Train-ſcent*, and ſo denominated, becauſe the ſcent which the hounds hunted, proceeded from ſome animal which had previouſly been trained along the fields, and over hedges and ditches, according to the pleaſure of the perſon who trained or dragged it after him. The rival horſes were to follow the hounds which hunted this ſcent, and give proofs of their ſpeed and merit, in competition with one another. Of all chaces this was reckoned the ſwifteſt and moſt trying, becauſe the *Scent* lies the hotteſt; ſo that the hounds run all the time at the utmoſt ſtretch, and the horſes muſt have been exerted to their utmoſt powers to keep pace with them. Beſides, in this manner of

* Life of Lord Herbert, publiſhed by Mr. Walpole, p. 51.

hunting,

hunting, the ſport was always ready, when a fox or hare might not eaſily be found; and this way of matching and running hunters, in order to try their ſpeed againſt one another, while they followed the dogs, was thought to be more cheering, both to the riders and horſes, than to make them run ſimply againſt one another, or againſt *Time*, as the preſent practice is.

There was likewiſe another *Chace*, called by horſemen the *Wild-Gooſe* chace, and thus deſcribed *. This chace is never uſed but in *Matches* only; where neither the hunting the hare, nor the running *Train*-ſcents, are able to decide which horſe is better. In this caſe horſemen found out this chace, which is called the *Wild-Gooſe* chace, from its reſemblance to the flight of *Wild-Geeſe*, which, for the moſt part ever fly after one another, and keep an equal diſtance as it were from one another. So in this chace, after the horſes are ſtarted, and have run twelve ſcore yards, then, which ever horſe can get the leading, the other is bound to follow wherever he goes, and that too within a certain diſtance, as twice or thrice his length, or elſe to be beaten up (whipped) by the triers (judges) which ride by to ſee fair play: and if either horſe get before the other twelve ſcore yards, or according as the match is made, then the hinder horſe loſes the match; and if the horſe which at the *beginning* was behind, can get before

* Markham's Cavalarice, lib. iii. p. 11.

that which *firſt* led, then is he likewiſe bound to follow, till he can either get before, or elſe the match be loſt and won. It is well known that this chace ſtill preſerves its name in a common proverb, and *that many people follow* it, *without knowing* that they do ſo.

In the ſucceeding reign of *James*, horſemanſhip began to diſplay and enlarge itſelf more conſiderably than in any former time; having received many additions and refinements from the different maſters who taught and practiſed it throughout Europe.

Public races were now eſtabliſhed, and ſuch horſes as had given proofs of ſuperior abilities, became known and famous, and their breed was cultivated, and their pedigrees, as well as thoſe of their poſterity, in imitation, perhaps, of the Arabian manner, preſerved and recorded with the greateſt exactneſs. *Garterly*, in Yorkſhire, *Croydon*, near London, and ſometimes *Theobalds*, on *Enfield* Chace, when the King was reſident, were the ſpots where the races were run.

They were performed very nearly under the ſame rules, and upon the ſame principles as at preſent; and the horſes were prepared for running, by all the diſcipline of *food*, *phyſic*, *airing*, *ſweats*, and clothing, which compoſes the preſent ſyſtem.

The weight alſo which each horſe was to carry, was rigidly adjuſted, the uſual weight of the riders being ſtated at ten ſtones, who were put into ſcales, and weighed before they ſtarted. All, or the larger part of the moſt famous races through the kingdom, were called *Bell-*

Courſes,

Courſes, the prize and reward of the conquering horſes, being a* *Bell*; and it is ſubmitted as a *Conjecture*, whether the

* Camden expreſly mentions this, as likewiſe the cuſtom of laying large wagers upon the ſpeed of the contending horſes—*Calaterium nemus* [the foreſt of Galtres]—*Hodie equorum ſolenni curſu, in quo victori equo* Campanula aurea *præmio proponitur, celeberrimum: vix enim credibile quanta hominum multitudo ad hæc certamina undique confluat, & quantis depoſitis pignoribus de equorum velocitate concertetur.* Vid. Camden's Britan. ſub Tit. Yorkſhire.

It has been ſaid in the foregoing part of this work, that the ancients were wont, among other ornaments and devices, to deck their horſes with *Bells*. The following paſſages ſeem to confirm this aſſertion.

Capiſtra fiſtuloſa cani, quibus appenſa ſunt tintinnabula, *in quæ inſpirantes equi vocem tubæ mittunt.* Bulledgerus from Heſychius.

Ibid. from Euſtathius. *Fiſtulati cani habuere adjuncta* tintinnabula, *quibus inſpirantes equi ſonitum tubæ edidere.*

Apuleius. *Phaleris aureis, fucatis ephippiis, purpureis tapetis, frænis argenteis, pictilibus baltheis,* tintinnabulis *perargutis exornatum equum.*

Bulengerus from the Greek, cap. 17. *Ærea alligata fronti cum multis* tintinnabulis *terrorem facit.*

Virgil. *Primus equi labor eſt animos atque arma videre*
Bellantum, lituoſque pati, tractuque gementem
Ferre rotam, & ſtabulo frænos audire ſonantes.

Propertius. ——————*Si fræna* ſonantia *flectes*
Serviet aſper equus——————

From ſimilar authorities, we have equal reaſon to believe, that *Bells* were uſed as an article of horſe-furniture among the moderns, in this and other countries. *Chaucer*, in his Canterbury Tales, ſpeaking of the *Monks*, ſays,

"Full

the phraſe of *bearing* the *Bell*, which implies being comparatively the *beſt*, or moſt excellent, and correſponds with the expreſſion of bearing the *Palm* among the ancients, as a reward decreed to the ſwifteſt horſe

" Full many a dainty horſe had he in ſtable,
" And when he rode men might his *Bridle hear*
" Gyngelyn in a whiſtling wind als clere
" And eke as loud as doth the chapel bell."

Cotton, Virgil traveſtied.

" Mean time queen Dido was not idle,
" And *gingle gingle* went her bridle."

Rabelais makes Pantagruel take the *Bell* out of a ſteeple, and hang it upon his mare's neck, which moſt probably alludes to the cuſtom of horſes wearing *Bells*. The laſt, but ſtrongeſt inſtance, becauſe it is very recent, is from *Congreve*'s play of the Old Batchelor; where comparing a new married man to a race-horſe going to ſtart, he ſays,

" With gaudy plumes, and gingling *Bells* made proud,
" The youthful ſteed ſets out, and neighs aloud."

After reading the above paſſages, and more particularly the laſt, few people, it may be preſumed, will doubt of the cuſtom that once prevailed of dreſſing horſes with bells. At *Naples* they uſe them occaſionally for pleaſure and parade at this day, and to a ſet of coach-horſes will add a *ſeventh*, hung round and covered with *Bells*, which ring and gingle, as the horſe proudly moves on.

However true the facts may be, nevertheleſs, although I have been neither idle nor inaccurate in my enquiries, I have hitherto been unable to gain any particular information upon the ſubject; and with reſpect to the lines quoted from Congreve, I have been ſo unſucceſsful as never to find any paſſage from hiſtory, oral tradition, or any account whatever concerning it, although there muſt be people ſtill living who were contemporary with the author, and may well be ſuppoſed to have ſeen and known the fact to which he ſo plainly alludes.

in

in a race, is not more aptly deduced from this cuſtom, and more forcibly applied, than from the method of tying a *Bell* round the neck of the *Sheep*, which leads the flock, and is therefore accounted the beſt.

This King bought an *Arabian* horſe of one Mr. *Markham*, a merchant, and gave the large price of 500l. for the purchaſe. He was the firſt of that country which England had ever ſeen; and it is ſurpriſing, conſidering the ſeveral expeditions to the Holy Land, and other parts of the Eaſt, that none had ever been imported before.

The Duke of Newcaſtle, who ſpeaks from his own knowledge, which was conſummate, deſcribes him to have been of a bay colour, a little horſe, and no rarity for ſhape; no more than was the famous horſe ſince known by the name of the *Godolphin Arabian*. As to the horſe bought by King James, it is to be ſuſpected that he was bad and worthleſs in himſelf, or elſe his country cannot have all that merit which is ſo laviſhly beſtowed upon it, for its natural properties in producing ſuch ſuperior horſes. He was trained for a *Courſe*, but diſgraced his country, and was beat by every horſe which run againſt him. This account is given by that eminent judge of horſes and horſemanſhip, who ſeems not to confide in the relations given of the Arabian horſes, by travellers and compilers of voyages, which, from the ignorance of the reporters, are generally too ſuperficial and extravagant, to deſerve much attention, and never give any

information, which is ſufficiently clear and authentic, to enable us to decide upon their merit, which, it is probable, if it could be exactly tried and ſtated, would not be found to be ſo ſuperior to the Engliſh horſes, as it is repreſented, either in ſpeed, reſolution, or patience of fatigue.

The ſon and heir apparent of James, Henry Prince of Wales, had an early and eager diſpoſition to thoſe exerciſes, which tend at once to engage and employ the mind, form the body, and add grace to ſtrength and activity. For theſe reaſons he cultivated horſemanſhip with equal pleaſure and application, and the art would have boaſted in him its greateſt ornament and ſupport, had not an untimely death deprived the world of this amiable prince, and the *Manege* of an affectionate and zealous protector. All that is known of him, is, that he loved it extremely, that he procured ſeveral foreign horſes, as the fitteſt to be employed in it from their natural talents, and the gracefulneſs of their motion; and that Henry IV. of France ſent an experienced and eminent horſeman, whoſe name was *St. Antoine*, to inſtruct him in the art. There was a riding-houſe in St. James's palace, in which this young prince exerciſed himſelf, and received his leſſons.

Several other writers upon the ſubject of horſes, ſpeak of his love and fondneſs of them, both in the *Manege* and hunting, and conceived great hopes of the advantages which the kingdom would reap from the *Studs* which he formed, and the *Races* he eſtabliſhed.

Hence

Hence Withers introduces Britannia thus lamenting his death:

" Alas, who now ſhall grace my tournaments,
" Or honour me with deeds of chivalrie *?

In this reign alſo the merit of the Engliſh horſes began to be ſo acknowledged, that many were purchaſed, and ſent into France, where they continue to be ſo much valued and admired, that a great commerce is ſtill carried on, and numbers yearly ſent into that kingdom, as well as into Germany, Holland, Poland, and other places.

Baſſompiere †, in his memoirs, gives an account of their introduction, and of the name given to them, at their firſt appearance in France. He ſays, that the court being at *Fontainbleau*, it was the faſhion to play for large and ſerious ſums, and the *Circulation* being very briſk, they called the counters which repreſented money, *Quinterots*, becauſe they paſſed and repaſſed from one player to another, with as much quickneſs and rapidity, as the Engliſh horſes were known to run, and which were called *Quinterots*, from the name of the perſon, who the year before had brought them into France; which (he adds) were ſo admired for their ſpeed, that Engliſh horſes have, ſince that time, been

* Prince Henry's Obſeq. Eleg. 31, page 368. Lond. 1617.
† Memoirs, vol. i. page 206.

always employed in hunting and journeys; a practice till then unknown.

Towards the latter part of this reign it appears, that the Engliſh method of keeping and ordering their horſes was thought ſo proper and judicious, as to be recommended and copied in France, and, perhaps, elſewhere. It is ſafeſt to houſe and rub an horſe after being heated, as the Engliſh hunting and running-horſes are, ſays a French writer upon this ſubject. Surfleet's Tranſlation of Lietand's Maiſon Ruſtique. The tranſlation of this book was publiſhed in the year 1616; and the original muſt have been a book of ſome credit at that time, otherwiſe, it is to be ſuppoſed, an Engliſhman would not have thought it worth while to give a tranſlation of it.

The reign of *Charles* was embroiled and diſtracted by ſcenes which were brought too home to his own buſineſs and boſom, to allow him to attend to thoſe arts and improvements which are the children of peace, and muſt be nurſed by leiſure and tranquillity.

This King, like his brother *Henry*, was nevertheleſs very fond of the *Manege*, and, according to the teſtimonies of Hiſtorians, a very judicious and accompliſhed horſeman.

As an * inſtance of his attention to the *Art* of riding, conſidered in a public and national light, he iſſued a proclamation in the third year of his reign,

* From the original in the Coll. of the Society of Antiquar. No. 74.

which enjoins the uſe of *Bitts* inſtead of ſnaffles, which, at that time, were uſed in the army. The proclamation ſets forth, that his Majeſty finding by experience, that ſuch horſes as are employed in the ſervice, are more apt and fit to be managed by ſuch as ſhall ride them, being accuſtomed to the *Bitt*, than the *Snaffle*, he, therefore, ſtrictly charges and commands, that no perſon (other than ſuch only as his Majeſty, in reſpect of their attendance on his royal perſon, in times of *Diſport*, or othewiſe, ſhall licence thereunto) ſhall in riding uſe any *Snaffles*, but *Bitts* only.

This regulation was judicious, for bitts were more becoming, and better ſuited to the troops, as ſnaffles are in general fitter for times of *Diſport*, by which (it is preſumed) racing and hunting were meant, and for which they were reſerved.

The fondneſs for Engliſh horſes among the French, which began in the preceding reign, continued in this, and the Engliſh underſtood the merit of their own horſes ſo well, as to be prudently jealous of their exportation, and encreaſe in the French dominions, as appears from the following extract from the lately printed journals of the Houſe of Lords; *viz.*

" *Die Sabbati 26 Die Julii, 1645. Dom. Proc.*

" It was moved, at the requeſt of the French agent, " that a paſs may be granted, for tranſporting twelve " horſes and two mares into France for the Duke of " Orleans: and it is ordered, that he ſhall have leave to

" tranſport twelve horſes, but *no mares*, as there is a " ſtatute againſt it; and the concurrence of the Houſe " of Commons is deſired therein."

In ſpite, however, of this jealouſy and ſtrictneſs, not to let Engliſh horſes be ſent into France, it ſhould ſeem that there was no unwillingneſs to let foreign horſes be brought into England; for we find that this Prince, in the ſixth year of his reign, granted a ſpecial licence to William Smith, and others, to import horſes, mares, and geldings into this kingdom: the ſaid William Smith, and others, are alſo enjoined to import *Coach-horſes*, *Coach-mares*, and coach-geldings, which are not to be under fourteen hands in height, nor under the age of three years, nor exceeding ſeven *: and from the frequent importation of horſes by our kings, it ſeems probable, that they ſet a greater value upon foreign horſes, than on thoſe of their own country; and there are not the leaſt traces of the Engliſh horſes being eſteemed in the early parts of *Rymer*'s Collection.

We learn likewiſe from a memorial preſented to Charles by Sir *Edward Harwood* †, touching the ſtate of the kingdom, that there was a great deficiency of good and ſtout horſes for its defence, inſomuch that it was a queſtion if it could have furniſhed 2000, that would have been equal to 2000 French: the cauſe of this

* Rymer, vol. 8. p. 131.

† Harleian Miſc. vol. 4, p. 260.

evil,

evil, the memorialiſt takes to have been, the ſtrong addiction which the nation had to racing and hunting horſes, which, for the ſake of ſwiftneſs, were all of a *lighter* and *weaker* mould; and he propoſes, as a remedy of this grievance (and moſt infallible it would have been), that noblemen and gentlemen, inſtead of making races for *Bells* * (as before mentioned), ſhould keep ſtronger horſes, which might be fit for war, and train them and their riders in military exerciſes. This wholeſome advice would probably have been purſued; but the remainder of the reign was ſo ſtormy, that men were forced to ſell the paſture, to buy the ſteed, and no regard could be paid to any improvement or uſeful deſign, the advancement of which generally demands much preparation, and ſofter times than this period was able to boaſt.

When *Charles* II. was reſtored, the arts, ſciences and pleaſures followed in his train, and were reſtored to a nation, from which the troubles of the preceding reign, and of *Cromwell*'s *Interregnum*, had driven them away. This pleaſure-loving monarch greatly encouraged that branch of riding, which is called *Racing*.

* About the latter end of this King's reign, it was cuſtomary to have races performed in Hyde-Park. This appears from a comedy called the *Merry Beggars*, or *Jovial Crew*, written in the year 1641—"Shall we make a fling to London (ſays one of the characters of the "piece), and ſee how the ſpring appears there in the Spring Garden, "and in Hyde-Park, to ſee the *Races*, horſe and foot."

Dodſley's Collection of Old Plays.

He gave public rewards and prizes, and delighted to be a witneſs of the conteſts of the courſe; and when reſident at *Windſor*, had races run at *Datchet* Mead; but the moſt diſtinguiſhed ſpot for theſe trials was *Newmarket*, which, from the fitneſs of the ground, was firſt choſen, and has ever ſince been ſacred to theſe *Sports*, which are ſtill as ſuperior in England, as thoſe of *Olympia* are ſaid to have been in Greece *.

The glory of this place now burſt out in the brighteſt ſplendor. The king uſed to honour the races with his preſence, and eſtabliſhed an houſe for his reception. He condeſcended ſo far as to be a

* Long before the inſtitution of races, this choſen piece of ground was frequently honoured by the preſence of thoſe kings who loved hunting, it being remarkably favourable to that ſport. The manſion now called the *King's-Houſe*, was their reſidence, when they went to Newmarket for the purpoſe of hunting; and it was not till ſome time before the troubles of the reign of Charles I. that this tract was deſtined to be an horſe-courſe; but the races eſtabliſhed here felt the miſeries of the times, were diſcontinued during the civil wars, nor revived till the reſtoration of the ſon and ſucceſſor of the monarch who had firſt diſtinguiſhed and protected them. It ſhould ſeem likewiſe, from the following extract, that the ſcience of racing was well underſtood in this reign, and advanced to a degree, almoſt equal to the refinement of theſe enlightened times. *Meſſieurs Hamilton envoyerent* (ſays the author) *des Chevaux a M. le Duc de Chevreuſe, pour aller voir la courſe de Monſieur Germain neveu de Milord St. Alban, le quel ſur un petit cheval noir fut en 55 minutes a neuf milles loix du lieu dont il partit, et on il revint; ſi bien qu'en une heure (moins cinque minutes) il fit 18 milles, et gagna la gageure qu'il avoit fait. Un autre en meſme tems fit vingt milles, et voulut de gager de refaire a l'inſtant la meſme choſe ſur le meme cheval.*

Monconny's Travels, tome 2. page 23.

Can-

Candidate, kept and *entered* horſes in his own name, and by his attention and generoſity, added dignity, importance, and luſtre to the inſtitution, over which he preſided. *Bells*, the ancient rewards of ſwiftneſs, were now no longer given, but in their ſtead a ſilver *Bowl* or *Cup*, of the value of one hundred guineas. Upon this royal gift, the exploits of the ſucceſsful horſe, and his pedigree, were generally engraved, to publiſh and perpetuate his fame; and ſeveral of theſe trophies are now in the poſſeſſion of different people. The cuſtom of keeping race horſes at *Newmarket* is ſtill continued by the ſucceſſors of this king; but the ſum of one hundred guineas is given in the room of the ſilver bowl *. *Charles* is repreſented by the duke of Newcaſtle, as having had much knowledge in horſes, and as an experienced and able rider †. In his reign the act of *Henry* VII. before recited, for prohibiting the exportation of horſes, was repealed, and another paſſed, by which horſes were permitted to be ſent abroad, upon paying a duty of five ſhillings each.

James the ſecond has the honourable teſtimony of the above-mentioned duke of Newcaſtle, as being a good horſeman; but his reign was too unquiet and

* It is difficult to reconcile this character with an account of Charles given by the above-cited author. "Je paſſai par les ecuries du roy, qui ſont fort *mal garnies*, auſſi n'aime t'il point les chevaux du manege. P. 35.

† Some allowance is due to the duke of Newcaſtle from his connexion and ſituation.

ſhort,

ſhort, to have allowed him to diſcover his ſentiments and inclinations upon the ſubject of horſes—All that is known farther of him, is, that he loved hunting, and for that purpoſe preferred Engliſh horſes, of which he had ſeveral always in his ſtables in France; and expreſſed a peculiar ſatisfaction in having them, and that at a time, and in a ſituation, in which it is natural to think, they were rather likely to have given him uneaſineſs and mortification, than to have afforded him pleaſure.

When *William* III. was advanced to the throne, he not *only* added to the plates given to different places in the kingdom, but rendered a more neceſſary and important ſervice to the nation: he founded an *Academy* for riding, and invited from France a very capable and experienced horſeman, Major Foubert, to preſide over it.

It is to be preſumed, that this prince muſt have obſerved that a general diſregard to the art, and almoſt a total ignorance of its principles prevailed at this time throughout the nation; and he no ſooner was ſenſible of the diſeaſe, than he applied the remedy, and did, at leaſt in his prudent and generous intentions, what ſo long had been wanting in the plan of his predeceſſors, to render it conſiſtent and effectual. It is aſtoniſhing to think how this work, ſo immediately neceſſary, could have been deferred ſo long; and that while rewards were given, publick trials appointed, and laws enacted, to promote an uſeful and generous

breed

breed of horſes, no ſtep ſhould have been taken on the other hand to qualify and inſtruct the youth of the kingdom in the ſuperiour art of riding: for the getting upon the back of an horſe, to be conveyed from one place to another, without knowing what the animal is enabled by nature, art, and practice to perform, is not *Riding*: the knowledge and utility of which conſiſts in being able to diſcern, and dextrous to employ the means by which the horſe may be brought to execute what the rider requires of him, with propriety, readineſs, and ſafety; and this knowledge in the man, and obedience in the horſe, like ſoul and body, ſhould be ſo intimately connected, as to form *One Perfect Whole*; this union being ſo indiſpenſably neceſſary, that where it is not, there is no meaning between the man and horſe, they talk different languages, and all is confuſion.—While many and fatal miſchiefs may enſue; the man may be wedged in the timber which he ſtrives to rend, and fall the victim of his own ignorance and raſhneſs.

Queen *Anne* continued the bounty of her predeceſſors, with the addition of ſeveral *Plates*. Her royal conſort George prince of Denmark is ſaid to have been remarkably fond of horſe-races, and to have obtained from the queen the grants of ſeveral plates, allotted to different places. The author of a work in 12mo. relating to the antiquity and progreſs of horſe-races, &c. printed in the year 1769, ſays, that in the reign of this princeſs, gentlemen bred their horſes ſo fine, for the

ſake of ſpeed only, that they became quite uſeleſs, when a public ſpirited gentleman obſerving this error, left thirteen hundred guineas, for thirteen plates, to be run for at ſuch places as the crown ſhould appoint, whence they were called royal plates; upon condition, that each horſe ſhould carry twelve ſtones weight, the beſt of three heats over a four-mile courſe: no authority, however, is cited to ſupport this account, and the regiſters of the lord chamberlains, at the Jewel-office, and of the king's maſter of the horſe, evince the contrary, and prove the plates to be *ſolely* the royal bounty.

George the Firſt, towards the end of his reign, diſcontinued the *Plates*, and gave the ſum of one hundred guineas in their room. The royal bounty, conveyed in this ſhape, was certainly more judiciouſly conferred, if conſidered in a public and national light, inaſmuch as it was more uſeful and efficacious: for, notwithſtanding that a nobleman, or perſon of fortune, might eye the *Cup* upon his ſide-board with a conſcious pride and pleaſure, the *Guineas* will ſpeak more perſuaſively to the private perſon and farmer, as they will help at leaſt to repay the expences of keeping the horſe which won them; and anſwer many other neceſſary purpoſes.

In the thirteenth year of his late majeſty, an act was paſſed for the ſuppreſſion of races by *Poneys*, and other ſmall and weak horſes; by which all matches for any prize under the value of fifty pounds are forbid; and

by which each horſe entered to run, if five years old, is obliged to carry ten ſtone; if ſix, eleven; and if ſeven, twelve.—This ſtatute had a two-fold intention, and was framed not only to prevent the encouragement of a vile and paltry breed of horſes, but likewiſe to remove all temptation from the lower claſs of people, who conſtantly attend theſe races, to the great loſs of time, and hindrance of labour; and whoſe behaviour ſtill calls for ſtricter regulations, to curb their licentiouſneſs, and correct their manners.

The Scotch nation, from early times, poſſeſſed a breed of horſes which they much eſteemed, and which were held ſo much in repute by other countries, that it became neceſſary to hinder their exportation, by laws and reſtrictions. By an act of parliament of James the firſt, 2d. parliament, chap. 31. no horſe that was not paſt three years old could be ſold out of the kingdom, under pain of forfeiture to the king. By another act of the firſt parliament of James the Sixth, chap. 22, it was forbid to tranſport any horſe out of the realm, upon pain of forfeiture to the king of ſuch horſe, and the ſhip and goods of the tranſporter. The preface of this act particularly mentions tranſporting of horſes to *Bourdeaux*, from which place there was a great demand, as well as from other parts, ſo as to make a ſcarcity and dearth.

In the tenth parliament of James the Third, a juſt and wiſe act was paſſed, whereby every *Farrier* who ſhod an horſe, and pricked his foot, through ignorance or

drunkenneſs, was obliged to depoſit the price of the horſe till he was found, and furniſh the owner with another; and, in caſe the horſe could not be cured, the *Farrier* was obliged to pay the price, and indemnify the injured owner.—By another act of James the Sixth, parl. 7, chap. 122, it is ſet forth, that among other occaſions of *Dearth* of *Victuals*, which then prevailed in the realm, there was one particularly hurtful, which was the keeping of horſes all the ſummer upon *hard* meat, uſed commonly by perſons of mean eſtate, *Cowppers*, (dealers) with intention to make merchandize of the ſaid horſes, being for the moſt part ſmall nags, and not horſes of ſervice, it it ordained that no ſubject, not being an earl, prelate, lord, or great baron, or any of his highneſs's privy-council, ſeſſion, or landed gentleman, that can ſpend of his own one thouſand marks of yearly rent, all charges deducted, ſhall keep any ſort of horſes at *hard* meat yearly, longer than the 15th day of May, nor take them from graſs, before the 15th of October, under the pain of forfeiting the ſaid horſes, or paying the value of them to the king. By an act likewiſe of the ſaid king, to correct the too great addiction to horſe-races, and the laying large wagers upon horſes, it is ordained, that if any man win above the ſum of one hundred marks, the ſurplus ſhall be given to the poor; and if the collector, ſheriff, or juſtices, are empowered to proſecute for the recovery of the ſame, and in caſe of failure or neglect ſo to do, are liable to be informed againſt, and pay

double

double thereof, half to the informer, and half to the poor.

This kingdom, at preſent, encourage a fleet breed of horſes, and the nobility and gentry have many foreign, and other ſtallions of great value, in their poſſeſſion, with which they cultivate the breed, and improve it with great knowledge and ſucceſs. Like the Engliſh, they are fond of *Racing*, and have a celebrated courſe at *Leith*, which is honoured with a royal plate, given by his preſent majeſty.

The wiſdom and generoſity likewiſe of the nobility and gentry have lately erected a riding-houſe in the city of Edinburgh at their own expence, and fixed a ſalary upon the perſon who is appointed to direct it. This kingdom has been famous for breeding a peculiar ſort of horſes called *Galloways*.

Tradition reports that this kind of horſes are ſprung from ſome *Spaniſh* ſtallions, which ſwam on ſhore from ſome of the ſhips of the famous Spaniſh armada, which were wrecked on the coaſt, and coupling with the mares of the country, peopled the kingdom with their poſterity. They were much eſteemed, and of a middling ſize, ſtrong, active, nervous, and hardy, and were called *Galloways*, from being firſt known in the county which bears that name. They are commended by the duke of Newcaſtle. From the care and attention paid at preſent to the culture of horſes in this nation, it is to be expected that it will ſoon be able to ſend forth numbers of valuable and generous breeds, deſtined

tined to a variety of purpoſes, and equal to all: the country being very capable of anſwering the wiſhes of the judicious breeder, who need only remember that colts require to be well nouriſhed in winter, and ſheltered from the ſeverity of a rigorous and changeable ſky.

The kingdom of *Ireland* has, for many centuries, boaſted a race of horſes called *Hobbies*, much admired and valued for their eaſy paces, and other pleaſing, uſeful, and agreeable qualities *; of a middling ſize, ſtrong, nimble, well-moulded and hardy:—many ſorts of good and ſerviceable horſes are bred in this kingdom, which anſwer the pleaſurable and neceſſary purpoſes of life perfectly well, and are capable of mounting the *Light* troops very properly. The nobility and perſons of fortune have ſtallions of great reputation belonging to them; but chuſe to breed for the *Turf*, in preference to other purpoſes; for which, perhaps, their country is not ſo well qualified, from the moiſture of the atmoſphere, occaſioned by exceſs of rain, and other cauſes, which hinder it from imparting that elaſtic force, and clearneſs of wind, ſo neceſſary for the exertion and continuation of extraordinary ſpeed; and which are ſolely the gifts of a *dry* ſoil, and an air more pure and refined. This country, nevertheleſs, is cap-

* *Camden* ſays they are very excellent, and go not as other horſes do, but pace very ſoftly and eaſily.

Camden's Tranſl. by Gibſon, Vol. II. p. 1312.

able

able of producing fine and noble horſes, if ſeconded by a judicious care, and other requiſites, which its inhabitants are very able to beſtow.

The horſes of the Iſle of *Man* are generally leſs than thoſe of England; but as the land improves, ſo do they; and, of late, ſome have been bred of no inconſiderable ſize. This is the account given of them by *Camden*, as they were at the time when he wrote.

They have a particular dwarfiſh breed in the mountains, which are very hardy, whoſe ſmallneſs alone recommends them to the pleaſure and uſe of children.

There were, ſome years ago, a very particular breed of tight, ſtrong, and very little horſes, between Penzance in Cornwall, and the Lizard Point, called *Goonellies*, and ſo denominated, from a large tract of land where they were bred, known by the name of *Goonelly*.

In many parts of that extenſive continent of the Weſt-Indies, a variety of horſes are to be found both in a tame and ſavage ſtate. It is generally thought that the horſe is not an indigenous animal of the Weſt-Indies, but was introduced by the Spaniards, whoſe horſes were the firſt the natives had ever ſeen. Some learned and curious perſons however have entertained doubts concerning this opinion, and produced weighty and plauſible arguments to prove that theſe creatures exiſted in America before it was known to the Europeans.—As a farther diſcuſſion would be

need-

needleſs, and foreign to the preſent ſubject, we will leave the matter undecided; obſerving only, that the general and more probable notion is, that America is indebted to Europe for the horſe *.

The territories belonging to *Spain* have, at this day, a noble and elegant breed, little inferiour to their *Spaniſh* anceſtors, which firſt peopled this fourth part of the globe.—Their increaſe has been prodigious, and ſeveral of the Indian tribes are acquainted with their uſe, and employ them to their pleaſure and advantage, as we find in the account of the late diſcovery of Patagonia.—When Sir Walter Raleigh went thither, they were in ſuch abundance, wild in the woods, that the Indians killed them merely for their ſkins, which were beautifully marked and ſpotted, and of uncommon colours.

All who have ſeen, or give any deſcription of them, are very flowing of their praiſes.—Commodore † Byron ſpeaks of them as having uncommon merit, and ‡ *Ulloa* ſays, that the boaſted ſwiftneſs of the European horſes is *Dullneſs*, when compared to the celerity of thoſe of South America. One ſort of theſe horſes, called *Aguilillas*, not only excel in the *amble*, a pace univerſally practiſed here, but are ſo ſuperiour in their gallop, that no other horſes can contend with

* Vid. Johannes de Laet notæ ad diſſertat. de gentium American. origin. Hugonis Grotii. pag. 12.

† Byron's Narrative. ‡ Voyage to S. America, p. 236, 464, Vol. II.

them.

them. The author ſays, that he was poſſeſſed of one of this breed, which often carried him from *Callao* to *Lima*, which is two meaſured leagues and an half, through a very bad and ſtoney road, in twenty-nine minutes, and brought him back again within a minute or two of the ſame time, without taking off the bridle. This ſpecies is not handſome, but eaſy to the rider; very gentle and docile, yet full of ſpirit and intrepidity. In the kingdom of Chili, the women are particularly famous for their ſkill in horſemanſhip.

The province of *New England* has a very peculiar ſort, originally brought from England, which are ſaid to amble naturally; this pace they perform with great ſpeed, and with ſuch ſafety and exactneſs, that, altho' otherwiſe valuable, they are chiefly eſteemed for poſſeſſing this talent, which they exert in a degree very ſuperior to all other horſes.

In taking a review of the ſtate of horſes in England, from early times to the preſent, they ſeem to have been divided but into *two general* claſſes, which may be ranged under two diſtinct periods of time. In the firſt æra, as it was an univerſal cuſtom for horſemen to fight in armour; the burden was ſo heavy, and the ſervice ſo ſevere, that none but *large* and *ſtout* horſes were equal to the taſk; neither, from the badneſs of the roads, could horſes of a much leſs ſize, and inferior ſtrength, have been diſpenſed with either for journies, or in the cart. It was therefore the conſtant endeavour of this nation to raiſe ſuch a breed

as ſhould be able to anſwer the purpoſes required of them; inſtances and proofs of which have been cited in the foregoing part of this work. This practice began about the time of Henry II. or ſomewhat earlier, and continued till towards the end of the reign of Elizabeth; at which period I bound the firſt æra, and range under it the firſt *Diviſion*, or claſs, of horſes, univerſally called *Great*. The conſtant aim of the legiſlature was to ſtock the kingdom with horſes of this character; and although it appears to have been difficult in the execution, from the many acts of parliament and proclamations to ſupport and enforce it, yet it is not eaſy to know from what cauſes this difficulty could ſo frequently occur; ſince, if this country did not naturally produce large or *Great* horſes, ſtallions and mares of a luſtier growth might have been, and were frequently imported from various parts, eſpecially from *Flanders*, Holland, and Germany; from the horſes of which country, the black breed of coach horſes (now worn out) as well as thoſe uſed in our troops, which, in many engagements, from their weight and ſtrength, have been almoſt irreſiſtible, are known to be originally deſcended: neither can it be admitted, that England cannot produce large horſes, for the herbage is ſo abundant, and the ground ſo various, that it can raiſe horſes of the largeſt ſtature, and almoſt of any intermediate ſize, at the will of the breeder; and it is known that the draught-horſes of Lincolnſhire, Staffordſhire,

Leiceſter-

Leiceſterſhire, Northamptonſhire, and ſome other counties are the *Giants* of their kind. The duke of Newcaſtle complains that our horſes are often *too big*, by reaſon of the moiſture of the air, and wetneſs of the ground: ſo that when the contrary effects appeared, they muſt have proceeded either from want of judgment in the choice of the mare or ſtallion, or both, or from neglect of the foals, in not ſupplying them with good and ſufficient nouriſhment in winter, and expoſing them in a weak and tender ſtate to the various cruelties of that ſeaſon.

About the reign of *James*, armour, being rendered uſeleſs by the invention of fire-arms, was laid aſide, and the *Great* horſe not only ceaſed to be neceſſary, but, upon many occaſions, became even improper. *Lighter* and more *nimble* horſes were therefore brought into uſe; and here begins the *æra*, which comprehends the ſecond claſs of horſes, called the *light* or *ſwift* breed.

To encourage and promote a race of theſe horſes, proclamations indeed were not iſſued, nor ſtatutes enacted, but more powerful methods were adopted, and employed perhaps with *too* much ſucceſs. Public rewards were given, wagers allowed to be riſked, and races inſtituted; which, from the curioſity they excite, and the pleaſure they afford, always draw an incredible number of ſpectators, ſo as almoſt to ſupply the place of an *Olympic* triumph to the owner of the victorious ſteed; and from theſe concurrent cauſes,

prove a moſt powerful excitement to ſelf-intereſt and emulation; too powerful perhaps for the advancement of that plan which they were originally intended to promote: for, as if *mere* ſpeed were the only requiſite in an horſe, all other properties and qualities have been ſacrificed to it; and it is almoſt incredible to what a degree of ſwiftneſs the firſt-rate breeds of this kingdom have been ſtrained and wrought up; but, loſing on one hand what they gain on the other, and *weakened* as *refined*, they become leſs ſerviceable from the exceſs of the *very* quality which is reckoned their chief recommendation: whereas, if ſtrength and ſpeed were to go hand in hand, and join in due proportion, the nation would ſoon ſee a race of horſes capable of ſhining upon other ground than a *Green Carpet*, and equal to every ſervice which uſe or pleaſure can demand. Nevertheleſs, however highly gifted the horſes may be, there are *duties* incumbent alſo upon thoſe who are to ride them, without an attention to which, all the talents of the horſe, inſtead of being called forth and improved, will be cruſhed, extinguiſhed, and nature have been kind in vain.—Theſe *Duties* are comprehended under one head, the *Art of Riding*. This art has ſo long been neglected and deſpiſed, that one would almoſt be prompted to conclude that a fatality had conſtantly attended it in this country; favoured as it is with every advantage for breeding, nouriſhing, and procuring the fineſt horſes of all ſorts; and with a nobility and gentry, whoſe

love

love of exercise, activity, courage, personal endowments, and commanding fortunes, would qualify them to take the lead, and *witch the World with noble Horsemanship*; yet, with all these high privileges, they have suffered it to languish, and almost perish in their hands: for a length of time it has been able to boast but a very few persons who have stood forth as its avowed friends and protectors. The duke of *Newcastle* honoured it with his practice, and greatly enriched it with his knowledge. His treatise is a proof of the vast science he possessed, which, nevertheless, from the random manner in which it is wrote, the want of method and perspecuity, the redundancy and tautology in which it abounds, has done justice neither to the art, nor to the strong sense and infallible precepts with which it is replete. Fortunately for horsemanship, and for all who love and practise it, its other pride and support still *lives* and *rides*. He never yet has thought proper to convey his knowledge to others by means of the *Press*, but, (like the *Athenian* of old) *does* more than other people *write*. His *Horse* is his *Pen*, upon which he dispenses such noble *ocular* instructions; that if the duke of *Newcastle* thought himself entitled to the homage of the *Horse*-kind *, the nobler applause and acknowledgments of all *Horsemen*, must be confest to be equally due to *Sir Sidney Meadows*. Sir *William Hope* laid his offering upon the altar of horsemanship, and

* Vide two prints at the head of the book published by T. Solleysel.

gave

gave the world a tranſlation of a French work much eſteemed at that time, and rendered ſtill more valuable by the notes and additions which he made to it.

The preſent Henry earl of Pembroke, *(non corpus ſine pectore)* is an illuſtrious labourer in this vineyard: he has honoured the art by compoſing a treatiſe upon "The *Method of breaking* Horſes;" and practiſing what he preaches, inſtructs the world both by precept and example.

Such long has been the ſtate of horſemanſhip in this kingdom; but ſince the acceſſion of his preſent Majeſty, the proſpect has brightened, and better times begin to dawn. Since this happy event, the *Art* has raiſed itſelf a little, and given ſome ſigns of recovery; public riding-houſes have been opened, which are largely encouraged, and frequented by the youth of the nation: many are *called*, and it is to be hoped, *many* will be *choſen*.—Several private *Maneges* have likewiſe been erected by the *Princes* of the blood, ſome of the *Nobility* and *Gentry*; and, to crown all, his Majeſty has erected one for his immediate uſe, where, in his own perſon, he cultivates, protects, and honours the *Art*, in ſo diſtinguiſhed a manner, that under the influence of his illuſtrious example, we may expect to ſee the golden age of horſemanſhip revive, and that men will not much longer "complain * of the want of excellent " horſes, nor the horſes *groan* for want of worthy " riders."

* C. Morgan's Perfect. of Horſeman. 1609.

Thus have I endeavoured to trace the hiſtory of the equeſtrian art from its earlieſt appearance among men, but more *immediately* from its two great ſources, *Greece* and *Rome*.

The invention of bridles and ſaddles, the general rules for riding of modern races, which are a copy of the ancient, and almoſt whatever elſe relates to the animal, cannot without injuſtice be aſcribed to any other origin. Such as it was received from the ancients, it is thought to have continued till ſome time in the fourteenth century, when the famous *Pignatelli* aroſe in *Naples*, who engrafting his own ſuperior methods upon the ancient ſtock, opened a ſchool, and diſplayed his knowledge to the equeſtrian world. What additions the *Art* has ſince received, and what the elements are which compoſe it, I will attempt to ſet forth, in the ſubſequent volume, under the comprehenſive title of the *Manege*; firſt begging the reader's permiſſion, to lay before him a tranſlation of the treatiſe of *Xenophon* upon horſemanſhip: a work not only reſpectable for its antiquity, and for being the *only* one which has ſurvived the ravages of time, but ſtill more valuable, as coming from one who as a *General*, *Hiſtorian*, and *Philoſopher*, ſhone with diſtinguiſhed luſtre, in a very poliſhed and diſcerning age.

To this I am happy to be permitted to join a diſſertation on a *kindred* ſubject, the *ancient* method of coupling horſes in a chariot. A method hitherto ſo little under-

underſtood, as to have been almoſt unknown.—I flatter myſelf, likewiſe, that the reader will be pleaſed no leſs with the accuracy with which it is ſet forth, than with the erudition which it contains, and will join the honour of his praiſes, to the acknowledgments which are due from me to *Governor Pownall.*

Flectit equos curruque volans dat fræna ſecundo.

Virg. Æn. 1.

XENO-

XENOPHON'S

TREATISE

ON

HORSEMANSHIP.

From the GREEK.

XENOPHON'S

TREATISE

ON

HORSEMANSHIP.

From the Original Greek.

INTRODUCTION.

AS it has happened that much of our time has been ſpent in riding, and we think that we have thereby acquired a ſkill in horſemanſhip, we are deſirous of informing the younger part of our friends, what method we judge the moſt proper for them to uſe in the management of their horſes. A treatiſe on this ſubject has been written by the ſame *Simon* *, who dedicated a brazen ſtatue of an horſe in the *Eleuſinium* † at Athens, and carved upon the baſis a

* Little is known of this horſeman and writer, but what is preſerved of him by Xenophon.—His *Treatiſe* quoted by our author is loſt. He is mentioned likewiſe by Julius Pollux, Apſyrtus, and others.

† The Temple of Ceres.

repreſentation of his own performances. Whenever we happen to be of the ſame opinion with him, in any particulars, we ſhall not eraſe them from our book, but deliver them with greater pleaſure to our friends, as thinking ourſelves more worthy of credit, for having the concurrence of his judgment, who was ſo expert in the art: whatever he has omitted, we ſhall endeavour to ſupply.

CHAP. I.

IN the firſt place, we will ſhew how any one may be leaſt liable to impoſition in buying an horſe.

In a colt that has not yet been broken, it is plain that the *Shape* muſt chiefly be conſidered; for, having never been backed, he can give but very uncertain ſigns by which to judge his temper.

The firſt part to be attended to is the *Foot*; for as an horſe would be of no uſe though the upper parts were very beautiful, if the foundation were inſufficient to ſupport it; juſt ſo a war-horſe would be good for nothing, how much ſoever he excelled in all other points, if he had bad feet; for that alone would diſable him from uſing his other advantages.

Upon examining the feet, firſt obſerve the *Hoofs*: the *thick* are much preferable to the *thin*. In the next place, take notice whether they are *high*, or low and flat,

flat, and this both *behind* and *before*. The hoofs that are high have the *frog*, or rather the ſole, at a diſtance from the ground; whereas an horſe whoſe hoofs are low moves equally on the ſtrongeſt and tendereſt part of his foot, like a bandy, or bow-legged man.

Simon is right in affirming, that a good foot may be known by the *ſound* *.—The hollow hoof rattles againſt the ground like a drum.

Having begun from below, let us proceed regularly to the higher parts of the body.

The bones of the *Paſtern* muſt neither be too ſtraight, like thoſe of a goat, for ſuch a ſtiffneſs in the joint would be uneaſy to the rider, and the legs are more ſubject to inflammation; nor, on the contrary, ſhould they be too much bent and low, leſt the *fetlock* ſhould be galled, and loſe its hair, when the horſe is uſed in clayey or ſtoney ground.

* Monſieur *Bourgelat*, in his preface to the ſecond volume of *Les Elemens Hippiatriques*, reprehends this remark as trifling and falſe; and if our author is to be underſtood literally, and the words ſeem to permit no other conſtruction, the criticiſm is certainly juſt.—It may be but candid, nevertheleſs, to think that Xenophon could mean to ſay no more than that the feet, if well formed, and in good condition, could bear to be ſtruck againſt the ground ſo forcibly as to make it ring and ſound; and that this noiſe was a proof of their ſoundneſs, otherwiſe the horſe could not bear the ſhock, ſo as to make his *Beats* firm and diſtinct.

Quadrupedante putrem ſonitu qualit ungula campum.

Virg.

Let

Let the bones of the leg be large; they are the pillars of the body; yet not over-burdened with veins or fleſh *; for in going upon rough grounds, it happens that a defluxion of blood and hard tumours are brought on, the legs grow large and ſwolen, and the ſkin widens; which having once loſt its tightneſs, the *Fibula*, or ſmaller bone of the leg, frequently gives way, and makes the horſe lame.

If the colt, in moving, bend his knees † freely, you may conclude he will do ſo when he comes to be rode; for all of them, by time and uſe, acquire a greater freedom of motion in their knees.—This is an excellent quality, and thoſe horſes which want it, are more apt to ſtumble, and ſooner tire.

The *Thighs* ‡ under the ſhoulders, if they are large, appear ſtronger and more graceful, as in the human form.

A wide cheſt is to be preferred for beauty and ſtrength, as it enables an horſe to continue § the ſame motion

* The author means, that the legs ſhould be lean and dry, and the veins and ſinews diſtinct, firm, and compact.

† This is ſo clear and evident, that the rule is obſerved by the judicious to this day.—As it is certain that no horſe, which has not a ſuppleneſs in his joints, and can bend his knees, can go either with ſafety or grace.

‡ Theſe are now called the *Arms*; they begin from the ſhoulder, and reach to the knee.

§ This is owing to the ſpace being larger, and the limbs conſequently enabled to move with more ſpring and play, than if they were confined in

motion of his legs for a longer time, without intermiſſion.

Let the neck differ ſo much from that of a *Boar*, that it rather may reſemble the ſhape of a *Cock's*; it ſhould not hang ſloping downwards from the cheſt, but riſe erect towards the ſummit of the head; and be light and eaſy in its flexible parts.—The head, in general, ſhould be boney *, but the cheek bones ſhould be ſmall. The horſe's neck will then be carried directly in front of his rider, and his eyes be fixed on what is before his feet. One of ſuch a mould will be leaſt able to overpower his rider, though he has ever ſo much ſpirit, for horſes do not make ſuch an attempt by arching their necks, and bringing their heads near their cheſts, but by turning up their noſes, and ſtretching out their necks.

It is proper alſo to obſerve, whether the *Jaws* † or *Bars* are tender or hard, or whether they are of different tempers; when that happens, their mouths are generally bad.

in narrower room; and the maxim is ſo juſt, that it is practiſed by all horſemen, though perhaps unknown to ſome, that this doctrine was preached and practiſed ſome thouſand years ago.

* That is to ſay, the head ſhould not be fleſhy, but lean and dry; and theſe properties, added to ſmall bones, will compoſe a *little Head*, which is eſteemed the moſt beautiful.

† I have added the word *Bars*, as explanatory of what Xenophon calls the *Jaws*; although it muſt be confeſſed that the good or bad temper of an horſe's mouth depends much upon the formation of the *Jaws*, and the ſetting on of the *Head*.

An *Eye* which ſtands out from the head, has more appearance of quickneſs, and of diſtant ſight, than one which looks hollow, and ſeems to be ſunk in the head. Wide *Noſtrils* afford room for freer breathing, than cloſe ones; and, at the ſame time, give a nobler and fiercer look: for when one horſe quarrels with another, or grows warm and animated under his rider, you may obſerve that his noſtrils ſwell and widen.

The *Head* is properly large towards the top, and the *Ears* ſmall.

If the point of the ſhoulder is high, it gives the rider a ſafer ſeat, and makes the connection ſtronger between the ſhoulders and the body. If this part is *Broad*, the ſeat is better, and it is more beautiful to behold.

When the *Side* is deep, and ſwelling towards the belly, for the moſt part, it makes the rider's ſeat more eaſy, and the horſe appears ſtronger and fuller of fleſh.

The ſhorter and broader the *Loins* are, ſo much more eaſily he raiſes his fore-part, and brings his hinder forwards, or *under* him: beſides, in ſo doing, his belly will appear ſmaller, which, when it is large, partly diſfigures him; renders him to a certain degree weaker, and leſs able to bear any burden or weight.

The *Haunches* ſhould be broad and well-furniſhed, and in proportion to the ſides and cheſt.

When

When all parts of an horſe are firm and ſolid, he is lighter for the courſe; and conſequently more ſpeedy.

If the *Thighs* * under the *Tail*, or *Hocks*, are diſtinctly ſeparated, he will extend his hinder legs a great way under his belly; and, in ſo doing, will carry his rider with more ſtrength and ſwiftneſs, and be better in every point. — Of this any one may be convinced, by conſidering that a man, when he takes a thing from the ground, ſtands with his legs aſtride and open.

The *Teſticles* † of an horſe ſhould not be large; but their proper ſize cannot be determined in a colt.

What has been ſaid upon the *Paſterns*, the *Legs*, the *Fetlocks*, and the *Hoofs*, of the *fore-part of the Horſe*, may be applied to the ſame parts *behind*.

I will now ſubjoin by what means any man may make the beſt gueſs at the *ſize* of a colt: that which is foaled with the *longeſt* legs will be the talleſt; for the legs of all four-footed animals do at no time increaſe much in ſize; but the other parts grow ſo as to become proportionable to them.

* By this we are to underſtand that the *Hocks*, which he calls the *Thighs* under the *Tail*, ſhould be at a proper diſtance from each other, in oppoſition to that ſhape or mould of an horſe in which they turn *in*, and almoſt touch each other; the *French* call horſes ſo formed *Crochu*, and we *Cat-hammed*, from their reſemblance in theſe parts, to the hinder legs of that animal.

† Apſyrtus ſays they ſhould be ſmall.

He who examines the ſhape of a colt by theſe rules, ſeems to us to have the beſt chance of getting a good horſe; one that is well-footed, well-bodied, ſtrong, handſome, and large. And although it ſometimes happens that colts alter as they grow, yet we may, with aſſurance, rely upon our judgment formed upon theſe obſervations; for many more change from worſe to better, than from better to worſe.

CHAP. II.

WE will now proceed to the right method of breaking a colt. Thoſe who are appointed to ſerve in the cavalry among us, are men of large property, and ſuch as bear a conſiderable part in the government of the ſtate; and it is ſurely then much more becoming the young men to attend to the good management of themſelves, and the art of horſemanſhip; or, if they underſtand that already, to continue to exerciſe themſelves therein, without being profeſſed riding-maſters; while the old will be more properly employed in ſerving their families, friends, and country, either in its civil or military concerns.

Thus it is plain, that whoever is of my opinion, in this reſpect, will ſend his colt * out to be broken; and, in

* It is to be inferred from this expreſſion, that in our author's time, if not long before, there were certain perſons who profeſſed to break colts,

in the ſame manner, as when one ſends a ſon out to be inſtructed in any art, he will put into writing in what he requires his colt ſhould be practiſed, before he comes home again. For this will be a direction to the horſe-breaker; to which he ought principally to attend, if he expects to be paid.

Care ſhould be taken that the colt, which you deliver to him, be gentle, temperate, and fond of man. Of this the owner may be informed at home, chiefly by means of his groom; who ought to reflect, that hunger, thirſt, and other things which provoke the colt to rage and uneaſineſs, come upon him of themſelves; but that he is ſupplied with food and water, and delivered from what offends him, by the aſſiſtance of man. If the groom conſiders this, and acts accordingly, the colt will be brought not only patiently to endure and perform what is required of him, but will alſo conceive a fondneſs for man.

Let the perſon to whom his education is intruſted, ſtroke and rub the colt in theſe parts of his body where he is likely to receive moſt pleaſure; theſe are thoſe which are moſt covered with hair, and where he is leaſt able to aſſiſt himſelf, when any thing diſturbs him. The groom likewiſe ſhould be ordered to lead him through crowds, and familiariſe him to ſights and noiſes of all kinds; and when he is alarmed at any

colts, and were public riding-maſters; which proves that the *Art* was much conſidered and cultivated in Greece, even in thoſe early ages.

of them, let him convince him, not by force and ſeverity, but by patience and gentleneſs, that he has nothing to fear. Theſe are the rules which we recommend to the unexperienced, having (as we think) ſaid enough concerning the methods to be taken in *breaking* of colts.

CHAP. III.

IF the horſe to be bought has already been rode, we will give ſome directions, which a man ſhould obſerve, who would eſcape being deceived in his purchaſe.

Firſt of all, be ſure to know what is his age. One who has no longer the marks in his teeth, neither affords much room for hope, nor is ſo eaſily ſold again.

When it is evident that he is young, then let it be obſerved how he bears the bit to be put into his mouth, and the head-piece about his ears. This may beſt be known, if the buyer ſees the bridle put on and taken off.

The next attention muſt be to his behaviour, when he receives his rider upon his back: for many horſes will not ſubmit, without difficulty, to bear ſuch things to be done to them; which being done, they know would bring them under ſubjection, and be the means of compelling them to work.

Another

Another thing to be noted, is whether, when the rider is mounted, the horſe is ready and willing to go forward, and leave his companions, if they are near him; but rather heſitates, and caſts his eyes upon them, as refuſing to leave them.

There are others who, from not being entirely reduced, and made obedient, when they were firſt undertaken, grow ſo headſtrong and furious, as frequently to run away with the rider, and leave the place of exerciſe *.

Mouths which are bad, and have loſt their feeling, from the imperfection of the *Jaws*, or hardneſs of the *Bars*, may be diſcovered by riding the horſes with a *Bit*, called the *Chain* †; but the better method is entirely

* From this expreſſion it is to be inferred, that the Greeks exerciſed and taught their horſes out of doors, and knew not to avail themſelves of the advantage of a *covered Manege*.

† It is very difficult to form any idea of the author's meaning, with reſpect to this word.—The original Greek term, Πέδη, ſignifies a *Chain*, *Shackle*, or *Fetter*; and a chain, without much impropriety, might be put into the mouth of an horſe, and be uſed as a ſort of a *Bit*, or elſe it may be underſtood to be placed on the outſide of the mouth, in the hollow of the *Chin*, or upon the *Beard*, as it is called, in the manner of our bits, or over the noſe, as a cavezon. Theſe ſuggeſtions, however, are mere conjecture, and as ſuch are left with the reader. The author's meaning, in general, as to this paſſage, is likewiſe ſomewhat obſcure; for although he tells us that the badneſs of the horſe's mouth may be known by riding him with this *Chain*, yet he ſays, immediately after, that it is better that the method ſhould be totally changed; but does not inform us what that method is which he wiſhes we ſhould purſue.

None

tirely to change the way of *working*. For many horſes do not attempt to run away, unleſs they have a bad mouth; or are, at the ſame time, going homeward, and eager to get thither. It is neceſſary likewiſe to know, whether, when the horſe is animated and exerted to a briſk pace, he will ſtop readily, turn back, and obey the rider.

He ought alſo to be put to the trial of his obedience, by being now and then rouſed, and provoked by a blow; which, if he receives it without reſentment or anger, it is a mark of a good and generous temper. An army which refuſes to obey its general, or a ſervant who will not ſubmit to his maſter, are both entirely uſeleſs; but a refractory and diſobedient horſe is not only of no ſervice, but will degenerate into a traitor, and bring his rider to deſtruction.

As we take for granted, that the horſe to be bought, is deſigned for war, he ought to be examined in every particular, which that ſervice requires.—Such as, his vigour and activity in ſpringing acroſs a ditch, leap-

None of the *Commentators* take any notice of theſe difficulties.—*Stephens* indeed explains the word Πεδη, to be a method of exerciſing horſes by means of a *Chain*, and quotes our author, adding that it was uſed to make the horſe turn to either ſide; and then it might either be the rein of the bridle, or rather a *longe*, with which the horſe was pulled and worked, to make him ſupple to either ſide; for which purpoſe, it might be cuſtomary to uſe a *Chain*. All this, however, is but ſuppoſition, and I muſt confeſs my inability, to give any certain information. Vid. infra.

ing

ing over walls, ruſhing upwards againſt a bank, and jumping down from the top of one. He ſhould likewiſe be tried in mounting up, and deſcending from a ſteep hill, or running acroſs it.—Theſe experiments will prove whether his ſpirit be good, and his body ſound and ſtrong.

Nevertheleſs, it is not to be concluded, that an horſe who is not equal to all theſe trials, is abſolutely to be rejected; for many may fail in theſe attempts, not from want of ſpirit or ability, but for want of uſe and experience; which, when they have been taught and diſciplined, will perform theſe exerciſes perfectly well, provided that they are ſound, and endowed with courage and reſolution.

A ſuſpicious and timid horſe muſt be abſolutely avoided. For with this cowardly diſpoſition, he will not advance to charge an enemy; and, from his fear and ſhyneſs, may be ſo troubleſome as even to fling the rider, and expoſe him to great danger.

The qualities and temper of the animal ſhould likewiſe be examined, that it may be known if he has any vices, of what kind they may be, and whether he ſhows them towards men, or other horſes; likewiſe how he bears being handled or dreſſed; ſince from his behaviour, in theſe circumſtances, he becomes valuable or uſeleſs to his owner.

A ſurer judgment may alſo be formed of his docility and patience, to be bridled and mounted, as well as in

per-

performing his different exercises; if, after having gone through his labours, you make him repeat the task, and begin again; for, if after having finished his work, he will renew and go over it again with chearfulness and good-will; he gives a notable proof of his obedience and submission.

In short, when an horse has good feet, is gentle, sufficiently speedy, willing and able to undergo fatigue, and, above all, is obedient, it may be concluded, that he is possessed of all the qualities necessary for military service, and will prove most safe and useful to his rider.

On the other hand, such horses, which, from a cold and sluggish nature demand much beating and instigation; or such, which from a fiery and capricious temper, require such attention as to keep the rider always upon his guard, are not to be valued or chosen, inasmuch as they are not to be trusted, and may expose the rider to great mischief.

CHAP. IV.

THE next care a man should take, after he has found an horse to his mind, and purchased him, should be to provide a stable so situated, with respect to his house, that he may see him very frequently; and to have his stall so contrived, that it may be as difficult a task to steal the provender out of the

manger, as to take his own victuals out of the *Larder*.

He that neglects these things, seems to neglect himself; since it is plain that, in times of danger, the safety of the master is oftentimes intrusted to the horse.—Such a stall is not only safe against theft, but shows also when an horse feeds, or leaves his food uneaten. When this appears to be the case, either that he is surfeited, and his body is too full, so as to require *evacuation*, or else that he has been over-worked, and demands repose, or that some disorder is coming upon him. Now it is the same with horses as with men, all distempers taken in time are more easily cured, than when they have been suffered to fix themselves, and have corrupted the constitution. The same attention which is given to supply an horse with food, and to let him have due exercise, that he may be healthy and strong, is also requisite to be observed, in order to keep his feet in proper condition. Moist or smooth floors will injure even those hoofs, which are by nature good and sound. The first evil is to be remedied by a declivity, or slope in the floor; the second may be prevented by making a *Stone-pavement*, each *Stone*, of which it is composed, being about the size of the horse's hoof.—This sort of pavement will cool, harden, and improve his feet, merely by his standing upon it. The groom must remember to lead the horse out of the stable, when he is to be cleaned and dressed; and after the first

meal, to remove, or turn * him from the manger, that he may return to his food, to his ſecond or evening *feed*, with freſh appetite.

In order that the *Stable-yard* may beſt anſwer the purpoſe of hardening † and ſtrengthening the horſes feet, let

* Our method of keeping a large quantity of litter and dung under the horſes feet is wrong and injudicious. The litter, mixed with dung, heats the feet and legs, and makes the hoofs become dry and brittle. Beſides this, the horſe is not ſo much tempted to lie down at night, as he would be, if it were removed, and ſpread under him again at proper ſeaſons. The ſame error prevails in keeping the rack continually crammed with hay, which the horſe being obliged to ſmell continually, is brought to nauſeate and loath it.—A certain portion ſhould be given at a time, of which, if the animal leaves any part, it ought to be removed; that by having wanted food for a certain time, his appetite may call for it; he will then reliſh what he eats, and thrive better upon a ſmall quantity thus dealt out, than on a much larger improperly given.

† As much is ſaid in the preceding chapter concerning the beſt method of preſerving the hoofs, and rendering them hard and tough, by the means of a *ſtone pavement* on which the horſes were to ſtand when in the ſtable; it may not be thought foreign to the ſubject, to add a more particular account of the ancient method of *ſhoeing* horſes, if that term may be uſed, for an occaſional *covering* of their feet. Mention is made in ſome * ancient authors of this practice. Yet it is certain, that if we underſtand the *coverings* of the feet in uſe among them to be the ſame as the *modern ſhoes*, or like them in any reſpect, we labour under a palpable miſtake. The ancients did not *ſhoe* their horſes; that is to ſay, they did not nail upon their hoofs any pieces of iron, or of other metal, in the form and ſhape of the *modern horſeſhoes*; but when they intended

* Catullus, Appian, Pliny, Suetonius.

to

1

3

let four or five loads of round ſtones, of about a pound weight, be thrown down in it, having a ridge, or border

to defend them from any thing that might annoy them in travelling, or the hardneſs of the ground, they faſtened upon their feet, by means of ſtraps and ligatures, a ſort of *Sandal* †, *Stocking*, or what we call *Boots*. Theſe were made of *Sedges* twiſted together like a *Mat*, or elſe of *Leather*, and were ſometimes ſtrengthened with plates of iron, and adorned by rich and oſtentatious people with ſilver and gold, as in the inſtances of *Nero* and *Poppæa*. In the collection of the late Baron Socks, *Paſtes* of antique ſtones, now in the Britiſh Muſæum, there is one which repreſents a ſoldier binding, or tying, on this ſort of ſhoe, which, being added to other authorities, proves the fact to demonſtration, as the above paſſage of Xenophon, and the contrivance of the ſtone-pavement, make it clear that ſhoes were unknown in his time.

It is remarkable that the *Japaneſe*, at preſent, have a ſimilar kind of ſhoes with the common ſort uſed by the ancients. They are twiſted, of ſtraw, with ropes, likewiſe of ſtraw, hanging down from them, with which they are faſtened about the horſe's feet, inſtead of the European iron ſhoes, which are not uſed in this country. They are ſoon worn out in ſlippery and ſtoney roads, and muſt be often changed for new. For this purpoſe, the men who look after the horſes always carry a competent ſtock with them, though they are to be found in every village, and offered to ſale by poor children begging along the road.

The horſes of Japan are generally ſmall, but ſome of them not inferiour in ſhape and ſpeed to the Perſian breed. They are uſed both for the ſaddle and draught. Vid. Kempfer's Hiſtory of Japan, tranſlated by Scheuzer.

I have not been able to diſcover in what æra, or in what country, the modern art of ſhoeing took its riſe. The earlieſt proof I have met with, is the ſhoe ſaid to have belonged to the horſe of *Childeric*, who lived in the year 481, and is preſerved in Montfaucon's Antiquities of France. It perfectly reſembles the ſhoes in uſe at preſent.

† Rei Ruſticæ Scrip. Editio Geſner.

der of iron, that they may be kept together, and not ſcattered and loſt. The horſe being obliged to ſtand upon theſe ſtones, will procure the ſame advantage to his hoofs *, as he would, if he went upon ſtoney roads every day: and when he is rubbed down, or curried, it muſt neceſſarily happen that his hoofs will be uſed in the ſame manner * as if he walked

It is to be remarked, that it was a cuſtom among the ancients, which deſcended to the early modern ages, to bury their horſes with their owners, and to prefer ſuch as were moſt valued and beloved. In Homer, Achilles ſacrifices ſix to the manes of Patroclus. The grooms, or equerries, or favourite ſervants, were alſo devoted to the ſame fate. Vid. Herodot. Lib. iv. In the year 1710, a tomb was dug up at *Blois*, in which were found the bones of an horſe and dog. Vid. Montfaucon's Antiq. de France, p. 14. Vid. alſo Eſſai's Hiſt. ſur Paris, p. 232, vol. iii.

It may not be impertinent, with reference to this ſubject, to relate the following odd particular belonging to the caſtle of Oakham, in Rutlandſhire, which is maintained and in force at this very time. This caſtle was built ſoon after the Conqueſt, by *Wakelin de Ferrariis*, who, as he gave ſix *Horſe-ſhoes* for his arms, obtained the following grant; viz. the firſt time any baron of the realm paſſes through Oakham, he forfeits a ſhoe from his horſe, unleſs he chuſe to redeem it, which generally is the caſe, by finding one in its place. The forfeited ſhoe, or that made in its ſtead, is fixed, with the nobleman's name, on the caſtle-gate. Sometimes they are made very large, and gilt, in proportion to the ſum of money given in lieu of the real ſhoe, (which is permitted to be done) and great numbers are to be ſeen on the gate. This *Wakelin de Ferrariis* came into England with the Conqueror, and was created by him earl of *Ferrers* and Derby. Vid. Brook's Diſcovery of Errors, in the Catalogue of Nobility, p. 198.

* Vegetius ſays, that the floor of the ſtable ſhould not be made of ſoft wood, but of ſolid hard oak, which will make the horſe's hoofs as hard as rocks.

abroad.

abroad. Theſe ſtones will likewiſe harden his feet. But when ſo much pains are likewiſe taken to harden his hoofs, let it not be forgot to form and make his mouth tender. This is to be done by the ſame methods which are obſerved to ſoften human fleſh †.

CHAP. V.

WHOEVER underſtands horſes himſelf, will take care to have a groom that has been taught to treat them properly.—In the firſt place, he ſhould ſee that the knot of the halter, which confines the horſe to the manger, ſhould not hurt his head; for, as he is often moving his head to the manger, if the halter is not eaſy about his ears, it may gall him; and that having once happened, may render him leſs tractable, both in bridling and dreſſing. Let the groom have orders to remove the litter and dung every day; this will give him leſs trouble, and be better for the horſe.

He ought alſo to put a muzzle upon the horſe, when he takes him out to clean, or for other pur-

† By doing nothing to injure or hurt it, ſo as to make it inſenſible and callous, and then it will naturally be ſoft and tender.

poſes,

poſes *, and in general wherever he goes, and is not bridled; for the muzzle prevents his biting, without interrupting his breath, and hinders him from executing any vicious deſigns.

The halter with which the horſe is tied ſhould be fixed above his head, becauſe, when any thing offends his face, it is natural for him to try to get rid of it, by toſſing his head upwards; and if he is thus tied, that motion, inſtead of tightening, will ſlaken his halter.

In dreſſing the horſe, it is right to begin with the head and mane; for if the upper parts are not clean, it is in vain to make the lower ones ſo. Let the reſt of his body be cleanſed with all ſorts of dreſſing inſtruments, and the duſt wiped off the way the hair lies. But the hair on the back-bone ſhould not be touched with an inſtrument, for fear of injuring it, ſo as to make it unfit to bear the rider.—It ſhould be rubbed with the hand only, and ſmoothed down the way it naturally grows.

* In the original and literal ſenſe, it is, when he takes him to the *Rolling-place*. It means, that the horſe ſhould be muzzled when he is turned out of the ſtable into a field, yard, or other place, where he may tumble and roll himſelf. The Greeks thought this a wholeſome practice, and very refreſhing after fatigue. *Apſyrtus* recommends it; and *Vegetius* ſays, when an horſe forbears to roll himſelf, it is a ſymptom of his not being well. "Let this horſe roll himſelf upon the ſand, and "then lead him to the ſtable," ſays a *Character* in the *Clouds* of Ariſtophanes, Act i. Sect. 1.

The head muſt be waſhed with water: as there are many bones in it, it would hurt the horſe to rub them with iron * or wood.

The *Forelock* ſhould be waſhed alſo: this tuft of hair, though pretty long, does not obſtruct his ſight, but is a defence to his eyes. Providence certainly has furniſhed the horſe with it, inſtead of the long ears which aſſes and mules have for the ſame purpoſe.

The *Tail* and *Mane* ſhould likewiſe be waſhed and cleaned, that the hair may grow; for the longer the tail is, the farther the horſe is able to reach †, in bruſhing off whatever may diſturb him; and the *Mane* is

* This implies that the Greeks uſed *Inſtruments* for the purpoſe of cleaning their horſes, as we do *Curry-combs*; and perhaps the moderns are indebted to them for theſe utenſils.

† Theſe obſervations are ſo true and juſt, that one would almoſt think it needleſs to dwell upon them; yet ſuch is the cruelty and abſurdity of our notions and cuſtoms in *cropping*, as it is called, the ears of our horſes, *docking* and *nicking* their tails, that we every day fly in the face of reaſon, nature, and humanity. Nor are the preſent race of men in this iſland alone to be charged with this folly, almoſt unbecoming the ignorance aud cruelty of ſavages; but their *fore-fathers*, ſeveral centuries ago, were charged and reprehended by a public canon, for this abſurd and barbarous practice: however, we need but look into the ſtreets and roads to be convinced, that their deſcendants have not degenerated from them; although his *preſent Majeſty*, in his wiſdom and humanity, has endeavoured to reclaim them, by iſſuing an order that the horſes which ſerve in his troops ſhould remain as nature deſigned them:

Who never made her work for man to mend. DRYDEN.

The

is of uſe in giving a better hold to the perſon who is to mount him.

Beſides, the *Mane*, *Forelock*, and *Tail*, are beſtowed upon the horſe as a grace and ornament. A proof of which may be, that *Brood Mares* do not ſo eaſily admit the embraces of *Aſſes*, till the breeders of *Mules* have purpoſely ſtript them of theſe beauties *. Waſhing of the legs

The title of the canon is,

Ut reliquias rituum paganorum quiſque abjiciat.

Equos veſtros turpi conſuetudine detruncatis, nares finditis, aures copulatis, verum etiam et ſurdas redditis, caudas amputatis, et quia illos illæſos habere poteſtis, hoc nolentes, cunctis odibiles redditis. Equos etiam plerique in vobis comedunt, quod nullas Chriſtianorum in Orientalibus facit, quod etiam evitate. Concilium Calchutenſe. Vid. Spelman's Councils of England, where are the decrees of the council of Calchut. vol. i. p. 293. See alſo Collier's Eccleſiaſtical Hiſtory, vol. i. p. 137.

"From the influence of a vile and unbecoming cuſtom, you deform and mutilate your horſes. You ſlit their noſtrils, tie their ears together, and, by ſo doing, make them deaf: beſides this, you cut off their tails; and, when you may enjoy them uninjured and perfect, you chuſe rather to maim and blemiſh them, ſo as to make them odious and diſguſtful objects to all who ſee them. Numbers of you likewiſe are accuſtomed to *eat* your horſes; a practice of which no Chriſtians in the Eaſt were ever guilty.—This alſo you are hereby admoniſhed to renounce entirely."

The French call an horſe whoſe tail is cut, *un Cadogan*, from the name and title of lord Cadogan, who ſerved under the duke of Marlborough in the reign of queen Anne; and is ſaid to have firſt introduced this cuſtom of docking the troop-horſes.

It is thought by ſome, that the cutting of the tail diminiſhes the ſwiftneſs of the horſe; it certainly does in grey-hounds and birds, eſpecially in turning.

* This is a ſtrange aſſertion to come from the pen of ſo grave and exact a writer as Xenophon. The reader is left to form what opinion he

we do not mention, becauſe it is ſo far from being of ſervice, that the hoofs are even injured by being

he pleaſes of it; many other authors likewiſe mention this particularity, which tends only to make the account more ſtrange. Julius Pollux ſays, that the mares were made conſcious of their own deformity, by ſeeing themſelves in fountains and clear waters.—Vid. alſo Anatol. Ἱππιατρικων, lib. i. cap. 14.—Pliny, lib. viii. cap. 42.—Ariſtot. lib. vi. cap. 18.—Ælian. lib. ii. chap. 18. Notwithſtanding this humane doſtrine preached by Xenophon, it appears that it was a cuſtom among ſome nations, to ſheer the manes and ſhorten the tails of their horſes, as we learn from Camarcrius *, who quotes Plutarch and others, in theſe words.—Plutarch, ſpeaking of the Sicilians, ſays, *Hi enim victores equis lauro coronatis, captivi vero tonſis crinibus utebantur. Hoc etiam Fazellus teſtatur non ſine cauſâ igitur præter inſolitam rem, mirati ſunt Itali equitatum Germanicum Cæſaris Maximiliani, quum contra Venetos bellum gereret, quoad pleriſque equis Jubæ detonſæ caudæ mutilate eſſent: neſcientes videlicet id fieri, ut equi hâc mutilatione alacriores et ſpinâ dorſi robuſtiores fierent. Sic legimus apud Paulum Venitum Tartaros equis ſuis, quos habent præſtantiſſimos, auferre ſolere de oſſe caudæ nodos duos vel tres, ne equus ſeſſorem feriat, et ne caudam nunc huc, nunc illuc flectere poſſit. Turpe nam hoc judicant.*

The Sicilians, when victorious in battle, uſed to adorn their horſes with crowns of laurel; but, if defeated, they ſheered their manes. *Fazellus* ſays, that in the war between the emperor Maximilian and the Venetians, the Italians were exceedingly ſurpriſed to ſee the German horſes without manes, and with ſhort or docked tails; not knowing that this was done under a notion of rendering them ſtronger in the loins, and more alert. Paulus Venetus ſays, likewiſe, that a certain nation of the Tartars cut off two or three joints of the tails of their horſes, of which they have a very valuable breed, to prevent the animal from moving his tail from ſide to ſide, and ſtriking the rider, which thing they did not approve.

* Horæ ſubciſivæ.

wetted every day. One ſhould be ſparing too in cleaning the belly; it is troubleſome and diſagreeable to the horſe, and the part, by being clean, is more likely to attract ſuch things as may be offenſive to it; and, notwithſtanding all the pains that may be taken, the horſe is no ſooner led out, than he will be made as dirty as before.—Wherefore, entirely omit it, and let it ſuffice to have his legs rubbed with the hand.

CHAP. VI.

WE will now ſhow which is the beſt manner of cleaning and dreſſing an horſe, and, at the ſame time, ſafeſt to the groom. If he ſtands in a line * with the horſe while he is cleaning him, he runs the riſque of being ſtruck in the face with his knee or hoof. But if he ſtands ſide-ways, and places himſelf out of the reach of his foot near the ſhoulder, he is ſecure, and may take up the foot and examine and pick it. This rule ſhould be obſerved in handling his hinder legs. In general, let it be obſerved, that whatever he intends to do to the horſe, he ſhould go as little as poſſible to the head, or tail; for then, if the horſe is inclined to be vitious, he has an advantage over him. But if you approach him ſideways, you have it in your power to treat him as you will,

* That is, if he ſtands directly oppoſite to the horſe.

without

without danger. The ſame is to be obſerved with reſpect to the hinder legs.

In general, let it be obſerved, that whatever the groom wants to do with the horſe, he ſhould be very cautious in coming near his head or heels, for, if he is diſpoſed to be vicious, he has the man in his power; but if the man approaches the horſe ſideways, he is in a ſecure poſition, and cannot be hurt.

We do not adviſe the perſon who has the care of conducting an horſe from one place to another, to go behind him, becauſe, in this ſituation, he is leaſt able to defend himſelf, and the horſe is more at liberty to diſobey him; neither ſhould he go before, and by holding a long rein, endeavour to compel the horſe to follow, for he may then be miſchievous and unruly, turn round to either ſide, get the man within reach of his heels, and do him an injury. Nor, when many horſes are led together, is it eaſy to prevent them from interfering with one another. But an horſe that is led by a man going at his ſide, is leſs able to do hurt, and readier to be mounted on a ſudden, if occaſion requires.

In order to put the bridle on moſt conveniently, the groom ſhould go to the *Near* ſide, and put the reins over his head, letting them fall upon his ſhoulders.

Then having the *Headſtall* in his right-hand, and the *Bitt* in his left, if the horſe receives the latter in his mouth, he has nothing to do but to fix the bridle: if he refuſes, he muſt hold the bitt to his teeth, and put

his middle finger into his mouth, to preſs his *Barrs*: upon this, generally ſpeaking, the horſe will open his mouth; but if he reſiſts, he ſhould ſqueeze his lip againſt the *Dog-tooth*, or tuſk; and this ſeldom fails of having the deſired effect.

Let the groom be ſure never to lead the horſe with the reins, leaſt he ſhould diſorder and ſpoil his mouth; and obſerve alſo to fix the bit ſo juſtly, that the horſe may feel it properly, without having any uneaſineſs from it, which would happen, if the bit were placed too high: on the contrary, if it were to hang too low upon his barrs, he might get it between his teeth, and be able thereby to elude its effects.

In theſe particulars the groom ſhould be very exact, for if the horſe cannot be brought to receive the bit into his mouth, he is utterly uſeleſs; but if he is accuſtomed to be bridled, not only when he is going to be rode, but alſo for ſome time before he is fed, and the bridle is left upon him for ſome time after, it may be expected that he will readily receive it whenever it is offered to him.

It will likewiſe be requiſite, that the groom ſhould learn how to place another on horſeback after the Perſian * manner; ſo that in caſe his maſter ſhould be

* We muſt here remind the reader, that the uſe of ſtirrups was not known, and conſequently the methods practiſed in the time of our author, to get on horſeback, were to *Vault*, to mount from an *Horſe-block*, or after the *Perſian* manner, which Volaterannus informs us was done by

be ſick, or grown old or infirm, he may have ſome body at hand who can lift him on, or may ſupply his friend with one who can perform that office.

But there is one rule to be inviolably obſerved above all others; that is, never to approach the horſe in a paſſion; for anger never thinks of conſequences, and forces us to do what we afterwards repent.

When an horſe is ſhy of any thing, and will not come near it, he ſhould be taught that there is no room for his apprehenſion, eſpecially if he has courage and ſpirit. If this cannot be otherwiſe done, the rider ſhould take hold of the thing which is the cauſe of his fright, ſhould ſhow it to him, and then endeavour gently to lead him up to it. On the contrary, if he ſhould force him by blows and ſeverity, they would encreaſe his terrors, and the horſe would think that what he then ſuffers is abſolutely occaſioned by the thing of which he is afraid.

The groom likewiſe ſhould underſtand how to place his horſe commodiouſly and ſafely, when he preſents him to the rider to mount. It is, however, likewiſe neceſſary for the rider to know how to get up, altho' the horſe ſhould not preſent himſelf in the eaſieſt and moſt favourable poſture; becauſe one is not only oblig-

by the help of a ſervant or ſlave, who accompanied his maſter, and bending his back, his maſter mounted from it, and likewiſe got down from his horſe upon it, and thence to the ground. Xenophon mentions this method likewiſe in his ΙΠΠΑΡΧΙΚΟΣ.

ed

ed to uſe different horſes at different times, but even becauſe the ſame horſe is not always equally quiet and patient to be mounted.

CHAP. VII.

OUR next buſineſs ſhall be to give ſome directions, which ſhould be followed by every good rider, when he is going to mount his horſe.

He muſt firſt, with his left-hand, gently take hold of the rein, which is faſtened to the lower part of the bit, or to the chain that goes under the chin, handling it ſo lightly as not to check the horſe, if he raiſes himſelf in mounting, by taking hold of the mane near the ears; or if he ſprings from his lance *. With his right-hand let him take hold of the bridle near the ſhoulder, and of the mane at the ſame time, that he may in no reſpect pull the bridle as he riſes: when he makes his effort to ſpring up, let him raiſe his

* This manner of getting on horſeback from the lance or ſpear, has, till lately, puzzled all the antiquaries and commentators, who have not been able to give any ſatisfactory account of it. In the collection of the *Pates Antiques*, belonging to the late celebrated baron *Stoch*, there is one which repreſents a ſoldier as going to mount his horſe by the aſſiſtance of his ſpear. The ſpear is planted at the ſide of the horſe, and has an *Hook* upon the ſhaft, on which the man placing his foot, eaſily beſtrides the horſe. This, at firſt ſight, explains the above paſſage. Livy mentions likewiſe this method of getting on horſeback, as practiſed by the Roman ſoldiers.

body with his left hand, and ſtretching out his right, lift himſelf up, for by thus mounting, his figure will appear graceful even behind. Let him keep his leg bent, and avoid touching the back of the horſe with his knee: his leg being brought clean over to the *Off-ſide*, let him then ſeat himſelf upon his horſe.

It ſeems an excellent cuſtom to practiſe mounting on the *Off-ſide* *, that he may be able to do it if at any time he ſhould happen to have the horſe in his *left*-hand, and the ſpear in his *right*. For this purpoſe nothing more is required, than to do with the left parts of the body what was done with the right, and *vice verſâ*.

This method is alſo farther uſeful, becauſe no ſooner is the rider mounted, than he is prepared to charge the enemy, if there ſhould be occaſion.

Whether he uſes a *Cloth* †, or rides upon the bare-back, we would not have him ſit in the attitude of one who drives a chariot ‡, but as if he was ſtanding erect with his legs ſomewhat aſtride, for thus his

* Another gem, in the ſame collection, gives us the figure of a ſoldier ſtanding by an horſe in the attitude of a man going to mount him on the *Right*-ſide; and there are many other ancient impreſſions which ſhow the ſame thing.

N. B. This collection is now in the Britiſh Muſæum.

† It is to be remembered that the Greeks, inſtead of *Saddles*, uſed *Cloths* or *Houſings*, and the lower ſort often rode without any.

‡ That is, not as he would ſit in a chair, but upon his twiſt or fork.

thighs

thighs will cling closer to the horse, and, being upright, he will be better able to wield his lance, and strike with more force.

The leg, below the knee, must hang loose and easy; if it is kept stiff, and should strike against any thing, it might be hurt or broken; but being at liberty, whatever it encounters it will give way, while the *Thigh* remains unmoved. Indeed the whole of the rider's body should be, above the knees, as pliant as possible, that he may be able to endure more fatigue, and be less liable, when he is attacked, to be either pulled or pushed from his seat.

When he is seated, the horse must be taught to continue quiet till he has got every thing he wants, gathered the reins even in his hand, and placed his spear in the most convenient manner.

Let him keep his left-arm close to his side, which is the most becoming posture, and that in which he can exert the greatest power. The reins should be of equal length, strong, not slippery nor thick, in order that the spear may occasionally be held in the same hand.

When the rider directs his horse to go forward, let him begin at a slow rate, for this prevents confusion.

If the horse carries his head low, let the rider hold the reins high; and, *vice versâ*, this makes the most graceful appearance.

The horse will sooner make his body supple and pliable, by being suffered to go his own pace for some time, which will prepare him to be exerted and animated

mated with the whip. To begin or ſet off to the left-hand, is generally moſt approved: this may beſt be done, if the horſe, at going off turns to the right *; and the ſign is given him with the wand or whip. He who prefers the *Left*, ſhould begin from the *Right*; and when the horſe is ready, and in a proper poſture, the rider ſhould make the *Change*, and wheel off to the left. The horſe being thus turned to the *Left*, will *Lead* with his *Left-Foot*, and to the *Right* with the *Right-Foot*.

We recommend that manner of exerciſing an horſe, which is called Πεδη †, becauſe it uſes him to turn to either ſide, and ſupples him both to the *Right* and *Left*.

The horſe alſo ſhould be worked ſtraight forward, as well as upon a circle, as the change from one to the

* The meaning of this ſeems to be, that when the rider intends to go to the *Left*, he ſhould firſt turn a little to the *Right*, in order to take a compaſs, and turn the horſe to the left with more freedom and grace.

† This has already been mentioned, but here the word Πεδη ſeems more plainly to indicate a chain, which was uſed to make the horſe work to both hands, and probably was intended to operate in the ſame manner as the *Longe* in our maneges; or elſe it might be a *Side* rein, which was uſed according to the hand to which the horſe was worked. Vid. Julius Pollux, Lib. i. cap. 2.—He and Stevens mention two methods of working, ſtraight forward, and upon circles, to either hand, and cite the above mentioned paſſage. Heſychius ſeems to explain it in this manner; others think the Πεδη was a ſhackle, or chain, faſtened to the feet, in order to form the pace, and make the horſe lift his legs, and acquire a lofty action. Aldrovand.

other will make him ready in both, and pleaſe and relieve him from fatigue.

It is neceſſary to pull the horſe in and ſupport him while he *turns*; for it is neither eaſy nor ſafe for him to turn ſhort, when going faſt, eſpecially if the ground is rugged or ſlippery.

When the rider thus pulls up and *ſupports* his horſe upon the turn, he muſt remember to do it with great exactneſs and delicacy, and to ſit ſteady and even himſelf; as he may be ſure a ſmall matter may diſcompoſe and endanger both himſelf and the horſe. As ſoon as the horſe has finiſhed the turning, and is upon a ſtrait line again, puſh him forward * vigorouſly, and put him to his ſpeed. Theſe exerciſes will fit him for the exigencies of war, in which it will be neceſſary for him to wheel and turn, both for purſuit and retreat, as well as to go forward with ſpeed and readineſs.

When the horſe appears to have been exerciſed enough, it will be proper to let him reſt a certain time, and then ſet off at once into full ſpeed again; and that to and from other horſes that may be with him. This being done, ſtop and let him remain quiet for ſome time, and then put him to his exerciſe again; for many occaſions may happen in which theſe practices will be uſeful, and inſure readineſs and obedience to the rider.

* This method of working an horſe is called, by the French writers, the *Envie d'aller*, and is moſt uſeful.

Laſtly,

Laſtly, when the time of diſmiſſing him comes, and the man is to alight, let him take heed not to do it among other horſes, nor among the ſpectators, but in the place in which he has been worked; in that very ſpot let him receive the reward of eaſe and repoſe.

CHAP. VIII.

THERE being frequent occaſions to ride an horſe up and down ſteep grounds, and on the ſides of them; as alſo, to leap over ditches, and upon high places, and down from them; it is neceſſary that all theſe things ſhould be learnt and practiſed both by man and horſe; who may thus become a mutual preſervation, each to the other, and rendered thereby more uſeful to the public.

If here we ſhould be accuſed of unneceſſary repetition, becauſe we have made mention of theſe qualities already, we deny the charge: for then we recommended the examination of the horſe, as to theſe particulars, before he was bought; whereas now we affirm, that a man ſhould teach them the horſe, which is already his own; and we will ſhew him how it ought to be done. The right way then for one to proceed who has a raw horſe, and quite ignorant of *leaping*, is to hold him looſely by the rein, and get over the ditch firſt himſelf; and thus by leading the horſe, endeavour

to make him leap over and follow. If he will not obey, let ſome body behind ſtrike him with the whip or ſwitch; whereupon he will leap, and not only the neceſſary diſtance, but much farther than was required. For the future, there will be no need to beat him, for, if he does but ſee a man coming behind him, he will immediately leap. When he has been accuſtomed to this for a certain time, let him be mounted and tried, at firſt, at ſmall leaps, and put by degrees to larger; and juſt as he is going to riſe, let him be pricked with the ſpurs. This alſo ſhould be done upon other occaſions, when he is required to leap, inaſmuch as that the ſpurs will quicken and animate him to riſe and gather up himſelf cloſely and compactly, and prevent him from dragging his hinder parts, which would be unſafe and dangerous to the rider.

As hills and inequalities of ground will often occur, the horſe ſhould be practiſed firſt to go down hill, and ſhould be taught this leſſon in ſoft ground; when he is uſed to do this, he will go down more readily than upwards. Nor need any one apprehend that his ſhoulders will be hurt, when they are informed that the *Perſians* and *Odryſians* * keep their horſes as ſound and healthy as the Grecians, although it is their cuſtom to ride races down hill.

We will now mention what is to be done upon theſe occaſions by the rider. When the horſe raiſes

* A people of Thrace.

his

his fore-part, in order to leap, he ſhould lean forward, by which means the hinder-parts will be relieved, and the man feel the ſhock leſs forcibly; and in the moment that the horſe is coming to the ground, he ſhould throw his body back, by which means he will, in ſome degree, elude the violence of the motion, and preſerve the juſtneſs of his ſeat.

When the horſe leaps over a ditch, or ſtretches up a riſing ground, it is a good practice for the rider to take hold of the mane *, that the horſe may not have the incumbrance of the bridle to ſtruggle with, as well as the difficulty of the ground. But when going down a ſteep or declivity, the man ſhould fling his body back, and ſupport the horſe with the bridle, to prevent him from falling headlong down the hill.

It is proper to exerciſe the horſe ſometimes in one place, ſometimes in another, and more at one time than another; by this he will not be ſo apt to conceive a diſlike to his taſk, as he would, if he were always to be worked in the ſame place, and for the ſame ſpace of time.

Since it is neceſſary to be able to ride readily upon all ſorts of ground, to have a ſure and firm ſeat, and

* Whatever notions the Greeks might have of this method, and although it is preſcribed by Xenophon, it ſeems to be flatly againſt truth and the principles of the *Art*. For the bridle, inſtead of being an incumbrance to the horſe, will be of great aſſiſtance, if ſeaſonably and judiciouſly uſed; and by guiding and ſupporting, will prevent him from falling.

to be able at the ſame time to handle one's arms dexterouſly; the practice of hunting, where the country will permit it, is very proper and commendable: where there is no opportunity for this, the following expedient may be ſubſtituted in its place, and performed by two horſemen. One ſhould act the part of an enemy who flies from his purſuer through all kinds of places, and as he retreats, fling his javelin, and try to annoy him; the other, having his weapons blunted, whenever he comes within reach, ſhould aim at him, or if he overtakes him, ſtrike him with his ſpear; and if they cloſe with each other, let one of them pull his adverſary towards himſelf, and ſuddenly puſh him back again, which is the way to diſmount him. It will then be the buſineſs of him who is pulled and puſhed in this manner, to ſpur his horſe forward; by doing which, he will probably unhorſe his antagoniſt, and eſcape himſelf.

If two armies being near each other, a real ſkirmiſh ſhould enſue, and one party ſhould purſue, while the other retreated, and ſo perhaps alternately attacking and defending as circumſtances require; upon ſuch occaſions, it is requiſite that an horſeman ſhould have his horſe in ſuch obedience, as to be able to depend upon him in whatever he may require, inaſmuch as by his addreſs and docility, he will be enabled to annoy his enemy, and provide for his own ſafety.

In fine, Providence has granted to men the advantage of communicating their thoughts, and inſtructing one another, by the means of *Speech*; but it is obvious this gift is denied to horſes. The beſt method then of conveying your intentions to them, and, as it were, of declaring your mind, is to reward them when they do as you wiſh, and to puniſh them when they are diſobedient. This rule is expreſſed in few words, but is of univerſal uſe in horſemanſhip.

For an horſe will certainly be more willing to receive the bridle, and reſign himſelf to his maſter, if he is recompenſed for ſo doing, and will leap and perform all his exerciſes with alacrity, if he is taught to expect that his compliance will be rewarded with eaſe and refreſhment.

CHAP. IX.

THUS having ſhewn how you are to proceed in the choice of a colt or horſe, when you intend to purchaſe, as well as how they are to be treated when bought, particularly if they ſhould be deſtined for war; we will farther direct what is beſt to be done when you undertake one that has too much fire, or one that is cold and ſluggiſh.

Conſider then that ſpirit and ardour are in the temper of an horſe, what paſſion is in the mind of man; and as he who ſays and does nothing offenſive, is leaſt liable to provoke a man ſubject to anger; ſo he who avoids

avoids freting and teazing an horſe is moſt likely to make him quiet, and reconcile him to his duty.

When ſuch an horſe therefore is to be mounted, all poſſible care ſhould be taken not to alarm or offend him; and after he is mounted, he ſhould be ſuffered to ſtand ſtill a longer time than uſual, and be directed then to go on by the moſt gentle ſigns. Let him begin at a ſlow rate, and increaſe his pace by ſuch ſmall degrees, that he may paſs to a quicker motion almoſt without perceiving it.

Horſes which are quick and hot in their temper like men, are diſturbed by any thing that affects them ſuddenly, and apt to be ſurpriſed by unuſual ſights and ſounds. When you wiſh therefore to ſlacken the pace of an eager horſe, which hurries on too faſt; and to pacify his fury, ſo as to make him go temperately, or even oblige him to ſtop, you ſhould not attempt to do it at once, and with violence, but artfully and by degrees, gently pulling him in, then yielding the bridle, and playing with his mouth in ſuch a manner as if you intended rather to win his *Conſent*, than *force* his obedience.

In forming an high-ſpirited horſe, it ſhould be known that, in order to make him gentle and quiet, he ſhould be rode ſtrait forward, and be put to make ſhort *Turnings* as ſeldom as poſſible; he ſhould likewiſe be kept to a ſlow and calm pace for a long time together; by this prudent and mild treatment, his impetuoſity will moſt probably abate, and his temper be

ſoftened

ſoftened and rendered more tractable. Such an horſe ſhould be worked with a ſmooth and eaſy bit, rather than with a rough one. However, if the latter is uſed, its ſeverity may be mitigated by the gentleneſs of the hand which holds it, and which may make it as eaſy as the *Smooth* one *.

If any one, on the contrary, thinks that by riding faſt for a great while, and tiring his horſe, he ſhall ſubdue his ſpirit; his opinion is directly oppoſite to truth. In theſe caſes, the horſe always endeavours to get the better by main force, and, (like an angry man) through the violence of his paſſion, often brings irreparable miſchief upon himſelf as well as his rider. Horſes of this diſpoſition ſhould alſo be withheld from going at their utmoſt ſpeed, and upon no account be ſuffered to run againſt others; for the horſe that is moſt eager to contend, is almoſt always moſt fiery, and ſuch contention would encreaſe his impatience.

The *Smooth* bit is more convenient to be uſed to theſe horſes, than ſuch as are harſh and *Rough*; but if a rough one is uſed, the hand of the rider ſhould be ſo light and delicate as to qualify its force.

The rider alſo ſhould remember to keep a firm ſeat upon a ſpirited horſe, and to ſit evenly and quietly, ſo

* This obſervation is moſt juſt: it is from the manner of managing them alone that bits are eaſy or ſevere to the mouth of the horſe; otherwiſe, as the duke of Newcaſtle ſays, the bit-makers would be the beſt horſemen.

as not to diſcompoſe the animal by the motion of any part of his body, and to balance himſelf ſo truly as not to be obliged to lay hold of any thing † to preſerve his ſeat.—An horſe ſhould likewiſe be taught to know the different ſounds made with the tongue; inaſmuch as they are a kind of *Aids* or directions of the rider, and ſerve to animate or pacify, according to their different *Tones*. The rider ſhould alſo remember to perſevere in retaining the ſame ſounds; for were he to change them, and ſometimes uſe one, and ſometimes another, arbitrarily, the horſe would be confounded, and not underſtand him, as he can alone be inſtructed in his meaning by practice and repetition.

If you are to approach an horſe who is alarmed at the ſound of the trumpet, or any other noiſe, take care to do it in ſo calm and cautious a manner, that you yourſelf may not diſcompoſe him, and add to his fear, but ſo as to gain his confidence, and then you will be able to ſooth and reconcile him; and for this purpoſe, if you have opportunity, you may bribe him, by giving him ſomething to eat.

After all, an impetuous and fiery horſe is unfit for the purpoſes of war, and ſhould, upon account of his temper, be rejected.

†. It was neceſſary to keep the moſt exact equilibre of the body, and the firmeſt hold upon the horſe, as they had not the advantage of ſaddles and ſtirrups, as mentioned before.

As

As for a ſluggiſh beaſt, the beſt manner of treating him will be, in moſt inſtances, to obſerve a method directly contrary to that which is preſcribed for the management of one of an oppoſite character *.

CHAP. X.

IF any one wiſhes to have an horſe poſſeſſed of all the qualities requiſite for war, and, moreover, ſtately and beautiful: he muſt take care not to offend or haraſs his mouth, by a raſh and indiſcreet hand; and, likewiſe, never to uſe the *Whip or Spur*, but with great moderation and judgment. Ignorant people expect to make the horſe appear more brilliant and beautiful by theſe violences, whereas the contrary effect is ſure to happen, for the horſe becomes ſo diſordered and irregular by theſe provocations, that he no longer attends to his manner of going, no longer ſees the way before him; but being interrupted, vexed, and diſtreſſed, and falling into confuſion, hurries his rider and himſelf into manifeſt danger; and that appearance he will make in this ſituation, far from being graceful, will be very unbecoming.

* In forming horſes to different purpoſes, thoſe who are employed about them ſhould deal with them as *Phyſicians* treat diſeaſes; viz. by *Contraries*.—A ſluggiſh horſe ſhould be animated and rouzed; and one which is of a fiery nature, ſhould be pacified and reſtrained.

But when an horſe is taught to go regularly and ſmoothly, with a rein rather looſe and eaſy, to bear his neck aloft, and to *Curl* it ſomewhat towards his head, he then does thoſe very things in which he himſelf delights, and takes the greateſt pleaſure. A proof of this may be, that when he is at liberty in a paſture, and meets with other horſes, and eſpecially *Mares*, he will erect his head and neck, raiſe his tail towards his back with courage and vigour, trots high and ſtately, rejoicing in his courſe, and proud of himſelf. If therefore the horſeman can prevail upon him to appear, when mounted, in the beautiful attitudes he naturally aſſumes when at liberty, he will make him become fond of being rode; and whenever he appears, he will exhibit a moſt ſtriking and pleaſing figure to the ſpectators, from his pride, ſprightlineſs, and activity: we will now point out what is to be done, in order to attain theſe deſirable ends.

In the firſt place, the horſeman ſhould be furniſhed with two bits at leaſt. Of theſe, let one be ſmooth and eaſy, with large knobs or rings *; the other ſhould have heavier rings, not ſtanding ſo high, and armed with ſharp points or *Teeth*. When this is put into the horſe's mouth, he will be offended, and diſlike it, but will hereby be taught the difference between the two, and be induced to reliſh the ſmooth bit with double

* Julius Pollux mentions theſe orbs or rings, and our *Olive* bits ſeem to reſemble them.

pleaſure; with this latter he ſhould uſually be rode, after having had his mouth *made* and ſettled by the *rough* bit.

If, however, he ſhould pay no regard to this, but be hard upon the hand, there muſt be an addition of *Rings*, to bring his mouth under ſtrict command.

The rough or *Sharp* bit is made to operate in a greater or leſs degree, according to the *Working* of the horſeman's hand, and as the reins are ſlackened, or pulled tight. Whatever number of bits are neceſſary, it is better they ſhould be eaſy and flexible; for, when an horſe has a *Solid and Stiff one* in his mouth, the whole of it bears upon his bars, juſt as one cannot take up any part of a ſpit, without lifting the whole; whereas the other reſembles a chain, the only part of which is firm and hard, which is pulled and ſtretched; the reſt is flexible and hangs looſe.

The horſe feeling this hang in his mouth, endeavours to catch it with his teeth; and by twiſting his tongue and jaws about for that purpoſe, lets the bit drop lower down than it ought. To remedy this, ſome rings are faſtened in the middle, with which the horſe playing * with his tongue and teeth, endeavouring to

* We have a ſmall chain in the upſet, or hollow part of our bits, called a *Player*, with which the horſe playing with his tongue, and rolling it about, keeps his mouth moiſt and freſh. And as Xenophon hints, it may ſerve likewiſe to fix his attention, and prevent him from writhing his mouth about, or, as the French call it, *faire ſes forces*.

catch

catch them, and the bit remains in its proper place; and the horſe forbears to try to diſlodge it. Leſt any one ſhould be ignorant of what we mean by *flexible* and *ſtiff* bits, we will explain ourſelves. A bit is flexible, or eaſy, which is compoſed of broad and ſmooth joints, ſo that it may eaſily be bent, and every bit is eaſier in proportion as its joints are large and pliant. But if the parts of the bit do not move eaſily, it is ill put together, and becomes ſharp and ſevere. But whatever ſort of bridle is uſed, the horſe ſhould be ſo formed by it, as to perform all that is required of him, or elſe he will not be ſuch as we have deſcribed.

The hand muſt neither be held ſo ſtrict as to confine and make the horſe uneaſy, nor ſo looſely as not to let him feel it. The moment he obeys and anſwers it, yield the bridle to him; this will take off the ſtreſs, and relieve his bars, and is in conformity with that maxim, which ſhould never be forgot, which is to careſs and reward him for whatever he does well. The moment that the rider perceives that the horſe begins to place his head, to go lightly in the hand, and with eaſe and pleaſure to himſelf; he ſhould do nothing that is diſagreeable, but flatter and coax, ſuffer him to reſt a while, and do all he can to keep him in this happy temper. This will encourage and prepare him for greater undertakings.

There is a plain proof to be given, that an horſe takes pleaſure in going faſt. When he is at liberty, he ſeldom chuſes to go ſlow, but naturally delights to run

and

and bound along, if he is not compelled to continue it longer than he likes; in which caſe he would grow diſguſted, for nothing in exceſs is pleaſing either to horſe or man. As ſoon as he is brought to perform his exerciſes with truth and grace, after a turn or two, let him be exerted and urged to a ſwifter pace. When he is ſufficiently frank, and prompt to ſet off at once; if in that moment when he is going in conſequence of the rider's aid, he reſtrains his ardour, by *pulling him in* to a certain degree, the horſe being on one ſide urged to go forward, and yet held back at the ſame time by the hand, his pride and courage will be ſo rouzed and animated *, that, as it were in a rage, he will advance his cheſt, ſhift his legs, and lift them from the ground, but not with all the eaſe and pliancy that is requiſite, and to which he will arrive, when practice has taught him to bend them, with more coolneſs and regularity.

When he is thus inflamed, and his courage called out, if the hand is yielded to him, miſtaking the looſeneſs of the rein for a deliverance from all reſtraint, he will immediately bound forward, exulting, and conſcious of his own qualities, as if he had a pride in diſplaying his graceful motions and attitude, and imitating the manner and gait which he aſſumes when

* This is what, in the *Modern Manege*, is called the *Union*, or putting *together*, and tends at once to try the reſolution of the horſe, raiſe his *Action*, and improve his figure.

he approaches any of his own ſpecies. The ſpectators conceive a thouſand good qualities to belong to ſuch an horſe, and beſtow large praiſe upon his ſpirit, reſolution, courage, and beauty.

Thus have we finiſhed this part of our ſubject, having ſaid enough, we hope, for the ſervice of thoſe who delight in this ſort of horſes.

CHAP. XI.

WHEN any one chuſes an horſe for *Parade*, he muſt take care to procure one whoſe carriage and *Action* is lofty, and brilliant. Such horſes are not over eaſily found, but the eſſential qualities are courage and ſtrength. The power of rearing the body does not ſo much depend upon the pliancy of the legs as ſome think, but upon the ſhortneſs of the loins, and ſtrength and ſuppleneſs of the haunches. An horſe of this mould will be able to extend his hinder legs far forward under him. To teach him to riſe, and balance himſelf upon his haunches, the horſeman ſhould pull him up with the bridle, and ſupport him a little at firſt in his hand; upon this hint, he probably will riſe, and, in the moment in which he is up, the bridle ſhould be yielded, that he may ſeem to do it willingly, and his attitude appear unconſtrained, and more graceful to the ſpectators; and he ſhould

ſtand

ſtand in ſuch a poſture as to diſplay his belly to thoſe who are oppoſite to him.

There are ſome who teach horſes to riſe, by ſtriking the fetlocks with a ſtick; others order a man, who attends for that purpoſe, to hit them upon the upper part of the legs *. We, however, look upon it that the beſt way of teaching them is to follow our fore-mentioned rule: that whenever they anſwer the horſeman's wiſhes, and obey him chearfully, they ſhould inſtantly be rewarded by a ceſſation from toil; for what they do by conſtraint (as *Simon* ſays alſo) they do without underſtanding, and with no more grace or pleaſure than an actor would perform his part upon the ſtage, if he was whipped and beat all the time. The man and the horſe would certainly make but very diſagreeable figures. The only true method is, to inſtruct an horſe in his buſineſs by ſigns and *Aids*, and to engage him to perform it with good-will and alacrity. If, therefore, when he has been worked ſo ſeriouſly, as to ſweat and be ſomewhat fatigued, and you perceive that he *riſes* up, and complies with all that you demand of him, you inſtantly get off, and diſmiſs him, there is no queſtion but he will joyfully accept every occaſion of repeating the ſame, whenever you ſhall require it of him.

* This method ſtands juſtified by the practice of modern horſemen.

Theſe are the horſes upon which gods and men are repreſented ſitting; and ſuch men as are able to ride them with judgment and ſkill, are looked up to with admiration. For an horſe in this attitude, is a ſight ſo very beautiful, ſo delightful, ſo attracting, that it engages the attention of all who ſee it, both old and young. No body leaves him, or is tired with gazing upon him, ſo long as he continues in this moſt becoming poſture *.

However, if the perſon who is poſſeſt of ſo valuable a creature, happens to be an officer, and is to uſe him in the troops, he ought not to be ſatisfied with enjoying ſuch a diſtinction alone, but ſhould endeavour to have his troop mounted as nobly as himſelf, that the general appearance may be more beautiful, from being uniform and alike. Now, if an horſe of this kind ſhould go at the head of a troop or regiment, ſtepping, in exact *Time and Cadence*, with lofty action, and full of fire; and if the horſes which accompany him in the march, ſhould not be equal to him in theſe qualities, they would undoubtedly appear mean and contemptible. But if they are all equal, and ſtep together in juſt time, there ariſes ſuch an harmony from the truth of their motions, enlivened by their neighing and *Blowing*, that the whole exhibits a moſt ſtriking ſpectacle.

* This attitude is known to modern horſemen by the term *Peſade*.

Laſtly,

Laſtly, if a man buys good horſes, trains them to ſervice, forms their motions, and prepares them with ſkill and prudence, not only for the purpoſes of war, but likewiſe for pomp and pleaſure; nothing but the irreſiſtable power of ill-fortune can hinder him from making them ſtill more valuable. They will riſe in merit and price, and he will be famous and admired for his talents and ſkill in the equeſtrian art.

CHAP. XII.

THE laſt thing we have to do, is to deſcribe what armour is neceſſary for one who is to fight on horſeback. The firſt article is the coat of mail, which ſhould be made to fit the body exactly, and which will then be able to carry it: whereas, if it is too large, the ſhoulders alone muſt bear it; and if too ſmall, it will be rather an incumbrance than a defence. As the neck is a mortal part, let a covering like a coat of mail be made proportionable to it, it will not be ungraceful, and, if properly made, will receive the rider's face, when he pleaſes, as high as his noſe.

We eſteem the Bœotian helmet above all other; for without obſtructing the ſight, it moſt effectually protects every part above the coat of mail. The breaſt plate ſhould be ſo contrived, as not to prevent a man from ſitting down or ſtooping.

About the middle, and the hips, and the adjacent parts, let there be a ſufficient number of ſkirts to defend them.

If the left-arm is wounded, the rider is diſabled: we therefore recommend the piece of armour lately invented, and denominated from the hand; for it covers the ſhoulder, the arm, the elbow, and the hand, as low as the bridle; it will alſo ſtretch out and bend, and, moreover, ſecures the part under the arms, which is left defenceleſs by the coat of mail.

The right-arm muſt be lifted up, when the horſeman intends to ſling his lance, or ſtrike the enemy. It ſhould not be confined with the breaſt-plate, but, inſtead thereof, ſhould have jointed armour, which may unfold upon ſtretching the arm, and cloſe upon contracting it. It ſeems better alſo that it ſhould be drawn upon the arm, as boots are upon the legs, than faſtened to the mail. The part that is bared, upon raiſing the arm, ſhould be covered with calves ſkin, or braſs; otherwiſe a dangerous conſequence might happen.

As the ſafety of the rider depends, in a great degree, upon that of the horſe, let him too be furniſhed with an head-piece, breaſt-plate, and armour for his ſides, which will likewiſe cover the rider's thighs. Above all, the belly and flanks ſhould be guarded, for they are dangerous parts, and liable to be mortally wounded.

The

The bandage, or *Girth*, which confines the *Cloth* to the horſe's back, muſt be ſo contrived as not to hurt the rider who ſits upon it, nor gall the horſe.

This is the complete armour of an horſeman and his horſe; but as the legs and feet of the former will likewiſe require to be defended, as they will not be ſufficiently guarded by the covering of the thighs, leather boots will be very convenient, and ſerve at once for armour for the legs, and ſandals for the feet.

Theſe are the *defenſive* arms: a ſufficient guard, with the aſſiſtance of heaven. With reſpect to *offenſive* weapons, we prefer the ſcymiter to the ſword; for the advantage which the horſeman has from his height, requires a *cutting* rather than a *pointed* weapon.

Inſtead of a ſpear, which may be broken, and is inconvenient to carry, we adviſe two javelins of cornel wood, becauſe a ſkilful warriour may throw one, and uſe the other in front or rear, or on either ſide, as well as that they likewiſe have the advantage of the ſpear in being ſtronger, and more eaſy to be carried.

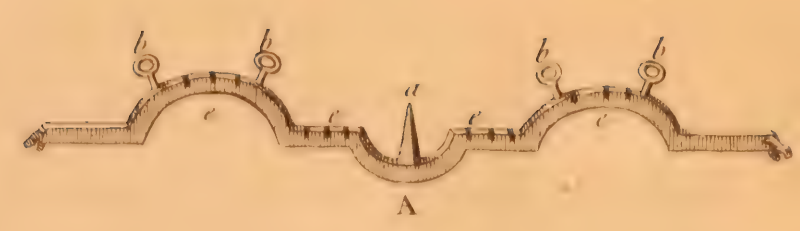
The greater the diſtance from which the javelin is thrown the better; as it affords a man more time to turn about, and recover his arms. We will deſcribe, in few words, the right way to throw the lance.

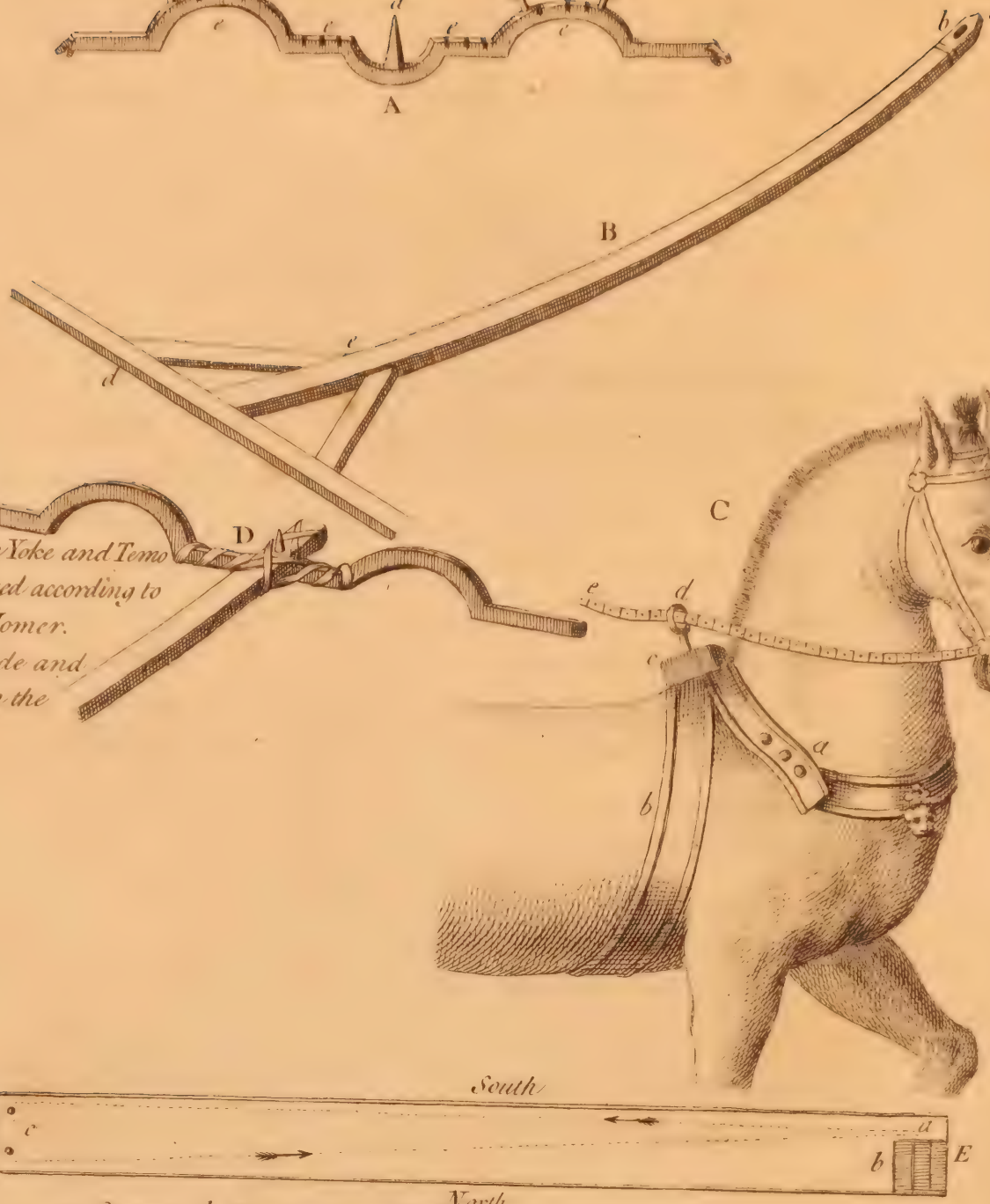
If a man, advancing his left-ſide, drawing back his right, and riſing upon his *Thighs*, caſt the lance with its point a little upwards, it will fly with the greateſt force, and to the greateſt diſtance, as well as with the

ſureſt aim, provided it be in the direction of the mark it is deſigned to reach.

Thus have we finiſhed our rules and inſtructions, founded upon experience, and compiled for the uſe of young horſemen.

DISSER-





D. *The Manner of Joining the Yoke and Temo by means of the Mesabos tyed according to the fashion described in Homer. Three Times round each Side and as may be seen in part, in the Drawing of Pinanese.*

a. Carcer. b. The Goal. c. The Metæ.

A *a. Estôr the Pin or Pegg.*
b. The Oükes rings, thro which the Reins ran.
c. The Omphaloi or nicho's in which ỹ Mesabos or Thong by which ỹ Temo & Jugum were wound together & sunk in the tying
d. The Bend in which the Pole or Temo lay.
e. Dº. to receive the Withers of the Horses upon which the Jugum lay.

B *a. The Acros, Summus Temo, or point of the Pole.*
b. The Krikos being a hole through which the Estôr or Peg of the Yoke ran in fixing it.
c. The Furca being two check peices by which the Pole was fixed and made steady to the Axeltree, d.

C *a. The Lepadna or Collar.*
b. The Maskalisteris, or Body Girth. } *meeting before & behind ỹ Withers of the Horse where they were bound by ỹ Xugodesm to ỹ Yoke.*
c. Section of the Yoke laying upon the Withers.
d. The Manner of the reins running through the rings of the Yoke.
e The Reins

DISSERTATION

ON THE

Ancient CHARIOT; the Exercise of it in the RACE;

AND

The Application of it to real SERVICE in WAR.

THOMAS POWNALL to RICHARD BERENGER.

AS you desired, in consequence of a conversation which we had together upon the subject of that ancient armament, *the Military Chariot*, that I would look out some papers which I had formerly put together on that subject; I have obeyed your commands, and can only say, that if you think they may prove matter of curiosity or amusement to any of your readers, they are very much at your service, to make that use of them which your judgment shall suggest; and if, by way of explanation of the subject, they should prove of the same use to others, which (I conceive) they have been to me in the course of my reading, the utmost end that can be expected from them will be answered.

The descriptions of this armament, the horse and chariot, which one meets with in the ancient poets and historians, referring to a thing of common use and notoriety, might indeed become to those who were

conver-

converſant with the thing itſelf, ſufficiently explanatory of the peculiar uſes, properties, and actions ſpecified; but, to a reader, in theſe diſtant days, when the thing no longer exiſts, they are too vague and obſcure, not to want a regular, full, and diſtinct explanation.

In ſearching through the ſcholiaſts and annotators, we find nothing preciſe and ſatisfactory, and the drawings from coins and marbles leave us equally uninformed.—Theſe ſeldom mark any particulars of the harneſs or carriage, or of the manner of joining the horſes to it. It was not the intention of the artiſts, who wrought theſe deſigns, to mark the detail. It was ſufficient that they characteriſed the ſpecific action meant to be exhibited. Beſides this, their inattention in theſe general deſigns to the minute rules of perſpective, added confuſion to indeciſion.

In conſequence of this ſtate of darkneſs and doubt, I put together, on a few ſheets of paper, all the paſſages which in the courſe of reading had occured to me on this ſubject, with ſuch remarks as the preſent moment ſuggeſted: and I did it with a view of trying how they might elucidate each other; and as I ſoon found, as further opportunities occurred to me, that there were ſeveral marbles and coins which afforded ſpecimens of parts in many particulars of this ſubject, I formed the deſign of comparing the deſcriptions in theſe paſſages with ſuch repreſentations of this equipage as

I might

I might hereafter meet with in coins or marbles, or drawings made from them.

The result of this inveſtigation enabledme to draw up ſuch a particular detail of this military equipage, as left me in no difficulty of underſtanding any deſcription or narrative which I met with of the uſe or application of the chariot, either in war, or in the race.

In treating the ſubject, I ſhall avoid that parade of literature, which crouds the margin with quotations, and ſhall confine myſelf ſolely to the reſult of my inquiries, referring, in my aſſertions, to ſuch authorities only, and in my deſcriptions to ſuch paſſages only, as are abſolutely neceſſary to the explanation.

The ancient military chariot had but two *Wheels*. The height or diameter of theſe, in no inſtance that I have met with, exceeded the height of a man's knee. There are ſome inſtances of theſe wheels being of one plain diſc, firmly compacted with iron; but the common form was ſuch as our wheels of the preſent day bear, having ſometimes four, ſometimes ſix, and ſeldom more than eight ſpokes or radii; the fellies being armed or ſhoed with braſs.

The uſual length of the *Axel-tree* was * ſeven feet in carriages of burden, as well as in thoſe of war, drawn by one yoke or pair or horſes. When there were more horſes abreaſt, the axle extended to the extreme breadth of the whole rank, or at leaſt to the interval between

* Heſiod.

the outſide horſe, and that next to him There is a particular deſcription of this matter in the Military Chariot, deſcribed by Zenophon *. " They had " ſtrong compact wheels that could not eaſily be " broken, and long axle-trees which would not be " liable to an overturn." This dimenſion of the wheels, and this length of the axle tree, accounts for every action of the chariot, which would be otherwiſe inexplicable; namely, the driving in full career upon all kinds of ground, over heaps of arms and ſlaughtered bodies, without being expoſed to (otherwiſe a common accident) an overturn. It is from this length that we meet with deſcriptions of the axle groaning under the weight of two ſuperiour heroes.—It is this length of the axle which allows room for ſuch a breadth in the car, as gives ſpace for a warrior to ſtand and act on either ſide the driver. But this matter is put out of diſpute by the examples to be found in the ancient coins and marbles; you there ſee the wheel on the ſame perſpective baſe with the outſide horſe. The head of the axle was capped with a nut or box to ſecure the wheel upon it, which nut was uſually in the form of a *Lion's*, or *Leopard's* head.

The *Temo*, or pole, called by the Greeks Ῥύμος †, was fixed to the axle-tree, and tied to it by two ſtrengthening cheek-pieces, as at *c* in *fig.* A, which I have taken

* Zenophon Cyripæd. lib. vi. 17.

† Iliad, v. 729.

from profeſſor *Scheffer* de *Re Vechiculari*; this form is confirmed by ſeveral paſſages deſcribing it. The end next to the axle-tree is therefore called the *furca*, or, in Greek, Στηρὶνξ and δἰπλᾶν ξύλον. The other end, which lay upon the yoke, was called ἀκρὸς *, and by Curtius, *ſummus temo*; that the temo was inſerted into the axle-tree, is plain from Ovid † deſcribing the wreck of Phaeton's chariot.

Illic fræna jacent, illic temone revulſus,
Axis ——.

The body of the chariot was fixed upon this part where the axis and the temo united, and ſo ſtrongly were all compacted together, that while we frequently read of the yokes being torn off from the temo by the violence of accidents, yet we never meet with an account of the temo being wrenched off from the axis, except in the one inſtance of the chariot of the ſun driven by Phaeton.

At the other end, there was either a hole through the ſolid body of the pole (or a ring affixed to it) through which a pin (ſet erect in the middle of the yoke) paſſed in the harneſſing the horſes by this yoke to the chariot, as will be ſeen preſently. This hole or ring, (*c* in *fig.* A,) is called by Homer, Iliad xxiv. 272, κρικών. In the original uſe of theſe chariots, each pair or yoke

* Iliad, v. 729. † Metamorph. lib. iii.

of horſes were harneſſed to the chariot by a ſeparate temo or pole.—When there were one pair—there was only one temo.—When two or more yoke, two or more poles. In the firſt caſe, the temo was fixed in the middle of the axis as before-mentioned; in the ſecond caſe, the two temones were ſo fixed as to leave two fourths of the whole length between them, and one fourth towards each end of the axis. There is in one of Mr. Hamilton's drawings from the ancient Tuſcan urns and vaſes, Plate 130, vol. I. an example of this caſe, where each temo forms each ſide of the frame of the body of the chariot. When there were three pair or yoke of horſes abreaſt, of which alſo there are inſtances in the antique marbles, &c. there is ſuppoſed to be three temones: you will in Zenophon read of τελράρυμος ἐκ ἵππων ὁλῶ, and ὁλάρυμος. But you muſt not underſtand that in all theſe inſtances, and in all caſes, the ſeveral yokes, or pair, were abreaſt; in ſome inſtances, they were a-head of each other, with a temone perpetuo. The length of the temo was accommodated to the length of the horſes, leaving no more ſpace between the hind quarters of the horſe and the chariot, than was ſufficient for the horſe to move his hind legs clear of the carriage.

The *Carriage* thus deſcribed, the *Body* of the chariot comes next under conſideration: in the firſt place, it is clear that in the military equipage the body was not a ſeparate diſtinct part moveable, but fixed, and actually

a part

a part of the whole compacted together inſeparably, as is above ſaid of the example in Mr. Hamilton's drawings. The body of the chariots of ſtate and parade were moveable, ſo as they were taken off from the carriage and ſet carefully by, when not in uſe, and only put on and hung by braces, when wanted for uſe, as we read of Priam's chariot in the 24th book of the Iliad. The carriage is there called ἄμαξα, and the body πείρινθα. All thoſe chariots which we read of in Homer, as being ſo occaſionally hung on upon, or with braces, are of that ſort; but in the military chariot, the body and the carriage were but different parts of the ſame, one inſeparate compacted whole. We find that, when Pallas returned from the engagement, the body of her chariot is not taken off from the carriage, but the whole ἅρματα ſet up inclining againſt the wall *. When Jupiter returns from the battle to Olympus, the whole ἅρματα is ſet upon a baſe or altar. Whereas Priam's chariot is an example of the firſt ſort, as is that of Juno mentioned in the fifth book of the Iliad; where, being a ſtate or parade chariot, it is ſaid of the body, called δίφρος, that

Braces of gold ſuſpend the moving *Throne*.

The carriage is there called ὄχος. Although theſe parade chariots might be ſo hung upon braces, and fixed occaſionally on the carriage; yet thoſe uſed in

* Iliad, lib. viii.

war,

war, and in the race, could not have ſtood the violent ſhocks to which they muſt have been liable, if they were not firmly compacted and fixed; and they appear ſo to be in all the examplars which I have ſeen.

Mr. Profeſſor *Scheffer* has deſcribed the parts of the body of the chariot with the exactneſs of a mechanic, yet he has not touched upon the article of the hanging or bracing it upon the carriage: nor has he taken any notice of the difference above deſcribed, between the *Parade* chariot thus *braced* on, and the *Military* chariot. The form of the body of the chariot is ſo well known, that it would be a mere waſte of words to deſcribe it, and a needleſs expence to give a drawing of it. I will only obſerve, that the front of the body was made breaſt high, and rounded like a ſhield, ſo as to anſwer to the driver the purpoſe of that defence, and was for that reaſon called ἀσπιδίσχη, or the ſhield part. The ſides of the chariot ſloped away backwards almoſt to the bottom, or floor of the body, but differently, and by various lines in different bodies. The hinder part was open, and although not higher from the ground than the height of a man's leg, yet there was ſomething of a ſtep to it called πτέρνα. Whether the body of the chariot was extended in breadth to the full extent of the axle-tree, is no where ſpecified; I think that in no caſe it extended further than to the interval between the two outermoſt horſes. However, from the uſe made of it in actual ſervice, it muſt have been of a breadth ſufficient to allow the officer to ſtand either

on

on the right or left of the driver, as the nature of the ſervice ſhould require: on the coins and marbles we find the officer ſometimes on the right, ſometimes on the left: in the impreſſion of a coin given by *Scheffer*, the officer is on the left-hand; in a baſſo relcivo in the church of St. Felix at Spalatro, as publiſhed by Mr. Adams, the officer is on the right.

The bodies *Hyperteria* or *Capſas*, uſed in the race, were merely adapted to the carrying one perſon; the difference of theſe are plainly diſcernable in the various deſcriptions of them. There is in ſome of the exemplars of the chariots in the race, an appearance of the charioteer's being bound or braced in by a belt, or ſomething like it, which may perhaps have been of uſe in that caſe; and indeed ſome of the accidents which we read of in the race, ſeem to confirm this ſuppoſition. But this could not be the caſe in military ſervice, for neither the actions nor the accidents in battle, ſo frequently deſcribed, could have been ſo performed, or have happened, if the charioteer, or officer ſerving in the chariot, were ſo tied in. I refer to ſuch actions and accidents, as the officers diſmounting and remounting, and tumbling headlong to the ground out of the chariot when ſlain.

The next conſideration will be to examine the harneſs of the horſes, and the manner of tackling them to the yoke, and of fixing the *Yoke* to the *Temo* of the carriage. The only parts of harneſs which I have met with in reading, or ſeen in drawings, are the collar

lar and body-girth: the one called * λέπαδνα; the other Μασχαλιστῆρις. The *Lepadna*, or *Collar*, was a thick broad leathern belt, conſiſting, to all appearance, of ſeveral folds ſtuck together, and bound at the edges; ſo cut and ſhaped as to fit the neck and breaſt, without preſſing or pinching in one part more than in another, when buttoned on. This collar, and the manner of buttoning it, may be ſeen in the drawing, (*Fig. C a,*) taken partly from the horſes over the great gate of St. Mark's church at Venice, and partly from a baſſo relievo in the temple of Jupiter at Spalatro. The ſame collar, with ſcarce the leaſt change of form, may be ſeen in numberleſs examples, although not perhaps with the ſame diſtinctneſs.

The body-girth, or *Maſchaliſtéris*, (*Fig. C b,*) was alſo a broad leathern belt; this alſo may be ſeen in almoſt every exemplar of the chariot and horſes.

(*Fig. C c.*) Both theſe were fixed to the yoke which lay upon the withers, bound to it by the *ſubjugia*, or *jugalia lora*. The collar was more particularly applied in drawing; the latter in keeping ſteady, and ſtopping the carriage. From the manner in which the horſes were harneſſed to the yoke, no other tackling was neceſſary, or ever uſed, unleſs ſome trappings, or ornamental additions; but, ſtrictly ſpeaking, the collar, girth, *lora jugalia*, and yoke, were all the harneſs properly ſo called.

* Iliad v. 729.

The

The yoke or *jugum* was of wood, of a length ſufficient to reach from the withers of one horſe to thoſe of the other, leaving a proper diſtance between them for the temo. It was of ſuch a breadth, and ſo curved and hollowed in its form, *fig. A, e, e*, that the reſpective ends which reſted on the Λοφος, or withers of each horſe, might lie there with eaſe to the horſe, and with ſecurity to the carriage. Each end of the yoke was variouſly carved and ornamented. The middle part of this yoke was ſo curved, *fig.* A *d*, and hollowed, as to receive (the ἄκρος) the end of the temo, which was laid upon it. In the middle of which concavity a pin or peg called by Homer *, ἔσωρ, *fig.* A *a*, was fixed erect, ſo as to paſs through either the ſolid body of the head of the temo, or through a ring called by Homer κρίκος, affixed to the end of it. I have taken notice of this hole or ring in ſpeaking of the temo. When the temo was affixed as above to the yoke, it was faſtened and bound to it by the long leather thong called Ζευγόδεσμος, or *meſſabos*. The length being generally betwixt fifteen and eighteen feet; that mentioned by Homer is nine cubits, or thirteen feet and an half. This thong was of crude or white leather, in order that it might be more pliant in its ligatures. That theſe ligatures might be ſecured againſt ſlipping or giving way, the yoke had three or more groves, *fig.* A *c c*, or niches cut in it, called ὄμφαλοι, in which this thong is ſunk

* Iliad, xxiv.

in the tying. There were alſo affixed upon the yoke hooks or rings, (*Fig. Abbbb*) called οἴηκες, through which, ſays Euſtathius, the reins which guided the horſes were paſſed. The drawing in the plate will beſt deſcribe this jugum, for every part of which there is ſufficient authority even in this paſſage alone of Homer. The method of harneſſing the jugal horſes was as follows: The charioteer firſt put on upon the horſes the lepadna or collar, and the maſkaliſtêris, or body-girth. They then laid the yoke acroſs their necks upon the lophos or withers, where it was tyed to the lepadna and maſkaliſtêris by the jugalia lora †. He then brought them thus yoked to the chariot, and laid the pole of the chariot upon the yoke, paſſing the eſtôr through the krikos, the hole or ring at the end of it, after which he bound *(Fig. D,)* both firmly together, tying them trebly or threefold ‡ on each ſide, *(Fig. C d)*. After which the reins, which came from the horſes' head, were paſſed through the rings fixed upon the yoke. In a baſſo relievo on a ſepulchral urn, exhibited in Piranifi, there is an exemplar of the act of harneſſing the horſes to the jugum. If the reader is curious enough to turn to the paſſage above cited from Homer, of which I have

† It appears from Homer, in the paſſage above cited, that this was done in the ſtable before the jugum was fixed to the temo; but the uſual way was, after having harneſſed the horſes, to tye the jugum to the temo, and then bring the horſes to the jugum thus fixed, and tackle them to the jugum.

‡ Homer.

made

made ſo much uſe in this deſcription, as alſo to that in the fifth book of the Iliad, v. 719,—and to refer his eyes to the many examples which he may ſee in drawings from antiquities, (many very fine examples of which he may ſee in Mr. Adams's drawings from the remains at Spalatro; two in the compartments of the frize of the temple of Jupiter, and one in a baſſo relievo in the church of St. Felix,) he will find every thing moſt minutely confirmed, which I have above deſcribed: he will ſee from this deſcription of the harneſſing the horſes to the chariot, the reaſon why no traces or harneſs, according to our idea of ſuch, are ever ſeen, and why even the pole or temo is ſcarce, if ever, ſeen.—This deſcription of the manner of affixing the yoke to the temo or pole, and of harneſſing the horſes to the yoke, will explain every paſſage that occurs in common reading, ſo far as relates to the bijugæ, or chariots drawn by a pair, or one yoke of horſes.

Before I proceed to the more mixed kind of equipage, I will juſt mark, as I paſs, that the ancients ſometime uſed carriages drawn by one horſe, which had ſhafts as our preſent common carts have. Which ſhafts were tackled to the collar or *Lepadna*, in the ſame manner as at this day; how the weight of the ſhafts and carriage were ſupported, I have no where ſeen or read. The only inſtance which I remember, at preſent, to have ſeen of this ſort of carriage, does not particularize the manner in which this weight was born.

The reader will find the inſtance which I refer to in one of the paintings found at *Herculaneum*; it repreſents a groteſque, or emblematic carriage, being one of thoſe ſingle cars drawn by a hawk or parrot, and driven by a graſshopper. Here, as in the drawing from the Tuſcan vaſes, the ſide pieces of the floor or Τόνος of the body of the chariot continued make the ſhafts.

It has been remarked above, that the ancients, in the moſt early uſe of the chariots, uſed as many poles as they had yokes, or pairs of horſes in the carriage abreaſt; but this was not always ſo, for we read in Homer, in the caſe of Achilles's chariot, of an additional extrajugal horſe; as alſo in that of Priam's chariot, of two extrajugal horſes. I ſhall therefore proceed to deſcribe the manner in which they harneſſed thoſe extrajugal horſes, when they uſed one or two additional harneſſed in this manner. It was very ſimple, and will therefore be the more eaſily explained and underſtood: It appears that the ancients wiſely ſtudied in theſe armaments, to avoid every unneceſſary matter that might become the occaſion of embarraſſment or entanglement in the execution.

As to the harneſs of this extrajugal horſe, it does not appear that any other was uſed (as indeed not neceſſary) than the lepadna or collar. For this horſe bore no part of the weight of the chariot, nor was he in any way concerned in ſtopping it, but ſimply for drawing; and he drew by a trace called ἄμπρον, inſtead of a pole.

This ἄμπρον is ſeen, beſides the temo, in plate 130, of vol. I. of the drawings of Mr. Hamilton's Tuſcan vaſes. This trace was extended, between the jugal horſe and extrajugal horſe, from the Παρηορία to the axis. It will appear that this parëoria was not attached to the yoke, but was ſimply a trace by which the collar of the extrajugal horſe (called therefore Παρηορος) was joined to that of the next jugal horſe.

In the inſtance of three horſes harneſſed to the chariot of *Achilles*, lent to *Patroclus*, we read that after *Automedon* had harneſſed the two immortal ſteeds, Zanthos and Balios, under the yoke, he harneſſed Pêdaſos by the Παρηορίᾳ, or extrajugal traces. This extrajugal horſe was called, from this particular harneſs, Παρηορος, or, from the long trace by which he drew, called Σειρὰ, Σειρᾶος, or Σειραφόρος, which the Latins tranſlated *funalis*.

The effect of the accident which befell this horſe, as deſcribed by Homer, proves that this horſe was not harneſſed to the yoke. He ſays, that upon this horſe's being wounded and falling down dead, the jugal horſes were diſtracted, or drawn aſunder as far as the yoke would permit without breaking, for although the yoke creeked with this ſtreſs upon it, it was not broken, nor were either of the horſes ſeparated from it. The coupling reins, called, by Virgil, *concordia frena*, were confounded and entangled. But the moment that this extrajugal horſe was ſeparated by cutting the trace, the jugal pair ſtood again in their due order, and the

reins

reins were righted. If the traces by which this extrajugal horſe was faſtened had been any way tackled to the yoke, he muſt, by his falling, have pulled both the horſes the ſame way, and not aſunder; but by his pulling them aſunder, it is clear that he was joined by the harneſs to the horſe, and not to the yoke, as I have above deſcribed, drawing by a trace which paſſed between this outſide horſe and the jugal horſe to which he was tied. This again accounts for our not ſeeing in the drawings even the body-girth, or any drawing-trace on the outſide horſe of the *quadrigæ*, in thoſe caſes where extrajugal horſes were uſed.

Neſtor alſo had an extrajugal horſe in his chariot, which Paris killed; and being ſlain, the old man, in like manner, diſencumbered his equipage of him, by cutting the *Pareoria*.

The deſcription of this one extrajugal horſe ſerves likewiſe for the other on the other hand, as that was intirely ſimilar.

This deſcription of theſe extrajugal horſes will anſwer to the explaining every action or evolution of the chariot, both in battle and in the race.

With reſpect to the harneſſing four horſes abreaſt, the two on the outſide might be extrajugal; but I am convinced (eſpecially as I read it in Zenophon) that when more pairs were put abreaſt, each pair had a *temo* or *pole*; and a peculiar ſort of carriage for carrying great burthens is actually ſo deſcribed; but the quadrigæ, which were moſt in uſe, were

certainly moſt commonly drawn with a pair of jugal horſes, and a pair of extrajugal horſes coupled on each ſide. The buſineſs of guiding, keeping ſteady, and ſtopping the carriage, depended chiefly on the jugal pair; that of wheeling up each extreme axle depended on the ſtrength and activity of the reſpective outſide extrajugal horſe, as will be ſeen preſently.

The conſtruction and the compoſition of this equipage of the *Bijugæ*, the *Trigæ*, and *Quadrigæ*, being thus deſcribed, the exerciſe of theſe in the games, and the application of them to ſervice in war, is the next point to be inquired into. This inquiry will ſtill more illuſtrate the matter.

The whole of this is contained in one line in Homer,

Κραιπνὰ μαλ' ἔνθα ἠ ἔνθα διώκεμεν ἤδε φεβέσθαι *.

which Mr. Pope tranſlates thus:

> Practis'd alike to turn, to ſtop, to chace,
> To dare the ſhock, or urge the rapid race.

If we view this line in the light of ſcience, we ſhall find that it does very minutely deſcribe every manœuvre uſed in the evolutions of the chariot, the advancing and retreating, and thoſe ſudden rapid wheelings to the right or left, by which they make their almoſt irreſiſtible attacks; which motion, as I ſhall afterwards explain it, is appropriated, of very ancient time, to the movements of the knights in the game of cheſs.

* Iliad viii. 107.

* *In gyrum greſſus magno impete lunat*
Curvatos.

The great excellence and perfection of this manege was firſt † ſo to bit the horſes, that their necks might be pliable and obedient to the reins: the next conſiſted in teaching the horſes to move by ſuch ‡ meaſured ſteps, that the whole equipage, when two, four, or ſix, were joined together, might move as one body without confuſion: Thirdly, to train them to run with velocity, and to inure them to courage and hardineſs, in either attacking by an impetuous ſhock, or in receiving firmly the attack. The laſt was in dreſſing them to execute the various evolutions of wheeling with docility, activity, and velocity: in ſhort, ſays Zenophon, to do all other things which they would have occaſion to perform in actual ſervice, to run over all kind of ground, to ſtretch up the ſteepeſt aſcents, and to ruſh down the ſharpeſt declivities.

The chief excellence in driving was *ſteadineſs*, ſo as to proceed whether moving in the right or curve line, in one uniform direction, and not to and fro by a vacillating and ſinuous motion. But the great excellence of the horſes, as well as the higheſt ſkill of the driver was called forth, in performing the wheelings to an exact given curve, under full ſpeed.

The chariot race was inſtituted for the exerciſe of this military ſkill, to encourage and afford opportuni-

* Vidæ Sacchia Ludus. † Zenophon.

‡ Which you ſee deſcribed in all the ancient coins and baſſo relievos.

ties

tics of displaying it; and was so regulated as to require the best horses, the highest finished manege, and the most perfect skill in driving. To complete the noble competitors in this most difficult manœuvre of the *wheeling*, the course was always so laid out, that the race depended chiefly on the performing this difficult evolution. He that will read with the eye of science old Nestor's advice to his son in the Iliad, Book XXIII. v. 306, will need no other explication of this matter.

The course was generally of that length that the race was finished by going once round; although sometimes, in the more confined circus, the chariot went four times round, making seven wheelings, reckoning those round both termini taken together. The route of the race was from the right wheeling to the left, round the extreme meta or terminus and then returning back to the same ground, so as that the meta or terminus from which they set out should be upon their right; and, if the course consisted of more rounds than one, then wheeling to the right round this meta, and so alternately in a line, making the Arabic figure of 8. Now four rounds thus performed will make just seven wheelings. I am conscious that this opinion is new; but being persuaded that I am grounded both in the nature of the thing, and by sufficient authority, as will be seen presently, I venture to give it out.

According to the opinion commonly received of the chariot race, that the competitors started from the

right of the barriere, and wheeling to the left round the meta, always went the ſame way, always wheeling to the left in every circuit, whatever the number of rounds were, there ariſes a moſt inexplicable *injuſtice*, as to any chance that the merit of ſwiftneſs in the horſes, or of ſkill in the driver could have, except what they derived from their place upon the right or left, which mere lot gave them. For when there were from ten chariots to forty at ſometimes, all arranged abreaſt at the barrier; that upon the left, and that upon the right, would run courſes of very different lengths, in the proportion of the leſſer or larger circle that their lot deſtined them to.

The explication of this difficulty given by Mr. Weſt, in his diſcourſe on the Olympic games, only adds confuſion to it. The whole ſkill and courage of the charioteers were (he ſays) employed to obtain the point of advantage at the wheeling, and he deſcribes them in this attempt all driving foul of one another, by directions all converging to this point; this, I ſay, may add to the confuſion, but does not relieve the difficulty, for ſtill the chariot, which was placed upon the right of all, had, in this firſt attempt, the hypothenuſe, or longeſt ſide of the triangle to run, while the chariot upon the left had only one of the *Legs* of the ſame right-angled triangle, and ſo the reſt in gradation; and what a ſcene of unavoidable inextricable wreck muſt all theſe chariots ruſhing together, in converging lines, have made. This ſeems ſo abſurd, that one cannot but reject

ject it at firſt ſight, from the nature of the thing itſelf. But this attempt of running foul on one another, and croſſing upon each other, is contrary to *fact*, is contrary to the laws of the courſe, which forbad all fraud, all croſſing or joſtling, as our modern racers term it. And we find in the 23d book of Homer's Iliad, that *Antilochus* was deprived of the prize he claimed (which prize was given to Menelaus) becauſe he (Antilochus) had croſſed upon, and attempted to run foul of the chariot of Menelaus.

All this perplexity is relieved, and the difficulty cleared up, by the explication which I have given above: for by *that* route of the race, he that was outermoſt at the ſetting off, returning to the ſame ground with the ſtarting-poſt upon the right, would be innermoſt at the coming in; and if the race conſiſted of more circuits than one, the competitors would be alternately outermoſt and innermoſt at each alternate wheeling. So that he who ran the largeſt circle in the firſt circuit, would run the leſſer in the ſecond, and *vice verſâ*.

Whoever will read the account of the chariot race in the *Electra* of Sophocles, and will particularly attend to the nature of the accident which happened between the Thracian and Lybian cars; and to the fatal one which befel *Oreſtes* at the cloſe of the race, will be confirmed in this opinion. The narrative tells us, That the chariots having finiſhed the *third circuit*, and running the *fourth*, ſome of them had made the *ſeventh*

wheeling, and were got again into the ſtraight right line, at that moment of time the *Ænian* charioteer coming up to the *Meta*, in or near the point where the route of the courſe muſt croſs; and his horſes, hard of mouth, breaking from him, ſwerved and run foul, with their front direct, upon one of the Lybian chariots. This is an accident that could not happen, if the returning line did not croſs upon the outgoing line, by the chariots running the courſe in the figure of eight. But the circumſtances of the diſaſter of the car of Oreſtes puts the matter out of all doubt.

The narrative proceeds, and ſays, That this accident between the Lybian and Ænian chariots drew after it an almoſt general wreck of the chariots then running. But that the ſkilful Athenian, who was laſt but one, obſerving his time, bore to the right out of the courſe, and ſo avoided them. That Oreſtes, who lay by in the race, as having horſes of that rating way of going, that he depended upon the puſh at the laſt for his ſucceſs; finding that now was the time to make his puſh, bore ſtill more to the right, in order to paſs the Athenian; and, for this purpoſe, having given the left-hand rein to his horſes, moſt unfortunately run with the end of his axle-tree againſt the *Terminus*, at the coming in. Now unleſs this terminus had been upon his right at the coming in, this accident thus deſcribed could not have happened; but being upon the right, every previous accident naturally leads to it.

However, as the route of the race generally conſiſted but of one long courſe, returning again to the ſtarting-poſt, the only wheeling performed in it was to the left; but to make that matter even and fair, the chariots came in upon the left of the ſtarting-poſt, as above deſcribed; ſo that thoſe who were outermoſt at the wheeling round the meta, and had there the diſadvantage, were innermoſt at the coming in, and had that diſadvantage made up to them.

As in theſe courſes of one circuit, which were the moſt common, the only wheeling performed was to the left round the meta * ; the horſe of the higheſt vigour and greateſt velocity was harneſſed extrajugal upon the right: and for the like reaſon, the beſt maneged and moſt flexile horſe † was harneſſed extrajugal on the left, becauſe the firſt was to bring round the chariot in the act of wheeling, and the latter to maintain a kind of equably moving fulcrum, upon which the whole motion of the wheeling depended; ſo that each had his perfection, and each was firſt and moſt excellent in his reſpective property; the attending to which diſtinction might have cleared Scheffer's difficulties. The horſes of the quadrigæ were generally, though not without exception, mentioned in the following order. Firſt, the extrajugal on the right: Second, the extrajugal on the left. Third, the jugal on the

* Vide Scholiaſt in Antigone Sophocles.

† Vide Sophocles Electram.

right.

right. Fourth, the jugal on the left. I mention this, as it will be neceſſary to explain ſome terms which the reader will meet with in *Homer*, in *Sophocles*, and in ſeveral of the other claſſics.

Let the reader be led next, by this inquiry, into the application of this equipage; thus compoſed, and thus exerciſed to actual ſervice in war, he will find theſe chariots acting as diſtinct ſingle bodies, in ruſhing upon and breaking the ranks of the infantry, ſometimes by a direct perpendicular *attack upon the front*, but more commonly by wheeling ſuddenly to the right or left, and bearing down in a *tranſverſe line along the front*, ſo as to elude the points of the enemy's ſpears advanced in front. He will find them ſometimes ſtopping ſhort upon a ſudden halt, and ſtanding unmoved; while the officer, who was carried in them, jumps down upon the ground, and puts himſelf at the head of the infantry, or engages in ſingle combat. At other times he will find them coming ſhort about, and retreating. He will find them, upon other occaſions, acting in a compact corps, formed into a rank intire, in order to break the enemy's front, and then, by their various evolutions, making way for the infantry to paſs up to action; at other times he will find them drawn up in a body upon the wings, and ſometimes as a corps de reſerve in the rear. In ſhort, if we conſider theſe chariots, trained as they were with ſuch ſkill and diſcipline, and exerciſed to ſuch great perfection, in wheeling to right and left with ſudden and impetu-

impetuous velocity, we ſhall eaſily perceive how every evolution of the cavalry might be performed in the ſame manner as the modern cavalry perform the modern evolutions of wheeling by fours; as alſo, how they might change their fronts, reſolve themſelves into leſſer bodies, and unite again into one. I could quote inſtances of all theſe manœuvres, but I think it will be more pleaſing to the reader to apply theſe obſervations himſelf to the many inſtances which he will meet with in the courſe of his ſtudies.

Various were the methods taken and practiſed to *evade* this attack, which could *not be reſiſted* by the infantry, ſuch as wheeling back and opening to the right and left; but the only one I ſhall take notice of is the manœuvre mentioned by *Polyænus* * in his ſtratagemata. He ſays that Alexander, having learned that the Thracians had a powerful body of this chariot cavalry, trained his *Macedonians* to couch upon the ground, and with their ſhields thrown over them to form a teſtudo, over which the chariots of the enemy might paſs without effect.

As this Britiſh iſland was, in the very early ages of antiquity, and prior to the ſiege of Troy, planted by colonies from the great commercial nations in the eaſtern parts of the Mediterranean ſea; ſo the learning and arts of theſe poliſhed people flouriſhed in this land: the aſtoniſhing monuments of the Druids, who were the prieſts of thoſe colonies, are proofs of a knowledge

* Lib. iv. c. 3. §. 11.

in

in mechanics, which we of this enlightened day only wonder at, but are at a loſs to account for. This uſe of the chariots practiſed only by the Aſiatics and Lybians, was the peculiar art of war in which the Britons excelled, and was peculiar to them. Although theſe colonies, and indeed almoſt the remembrance of them, had been, in the time of Julius Cæſar, overwhelmed by the barbariſm of the natives, and of other uncultivated people, who had tranſmigrated from the continent of Europe; yet this peculiar Aſiatic art of war, the ſame as that uſed at the ſiege of Troy, continued to be uſed even ſo late as the time of his invaſion, by the then inhabitants: in this manege we find they excelled to a very high degree of perfection. *Diodorus* ſays expreſsly, that they uſed chariots in war exactly in the ſame manner as the heroes in the Trojan war * are ſaid to have uſed them. They uſed the ſame method of forming the line of battle, the ſame method of attack, and particularly that of *the tranſverſe attack*, which is what Cicero, in the 6th epiſtle of his 7th book, refers to in the caution he gives Trebatius to guard againſt theſe ſudden unexpected motions. The Britiſh order of battle, which Cæſar deſcribes in the 24th chapter of his 4th book of the Gallic war, *Concilio Romanorum cognito, premiſſo equitatu et eſſedariis quo plerumque genere in prœliis uti conſueverant, reliquis copiis conſeculi ſunt*, is exactly the ſame as that formed by

* Lib. v.

the

the Greeks deſcribed in Iliad IV. I could quote other paſſages to the ſame purpoſe, but this is ſufficient.

As this was the peculiar art of war amongſt the ancient inhabitants of this country, ſo had they the ſame ſolemn races, to train and exerciſe their youth to this diſcipline, and to maintain the ſame honour towards thoſe who excelled in it. There are, to this day, remaining in England ſome veſtiges of the *Curſus* in which they ran theſe races; which races, being attendants on the ſolemn meetings of religion, the curſûs were near their temples. The moſt remarkable is that near Stonehenge, which is a long tract of ground, about 350 feet (or 200 Druid cubits) wide, and better than a mile and three quarters (or 6000 Druid cubits) in length, encloſed quite round with a bank of earth, ſtretching directly eaſt and weſt. The goal and career are at the eaſt end. The goal is a high bank of earth, raiſed with a ſlope inwards, whereon the judges are ſuppoſed to have ſat. The line of this bank is north and ſouth, directly acroſs the curſus, beginning from the ſouth bank of the curſus, not reaching quite to the north, but leaving a ſpace there for the chariots to paſs to the carcer, between this goal and the north bank, or ſide of the curſus. The metæ are two tumuli, or little barrows, at the weſt end of the curſus:

> Some tomb, perhaps of old, the dead to grace,
> Or then, as now, the limit of a race. Pope's Homer.

As old Neſtor deſcribes the meta of the curſus on the plains before Troy.

From the very ſtate and form of this hippodrome, or curſus, my conjecture, as to the manner in which the race was performed, is confirmed in fact. Here we ſee that the chariots ſet out from the carcer, on the right (or northward) of the goal, and ran to the weſt end; whence, wheeling to the left round the metæ, they returned again eaſtward, and muſt paſs again to the northward, or left of the goal, keeping it on their right in their coming in to the carcer, at the end of the race, as I have before explained the race mentioned in Sophocles.

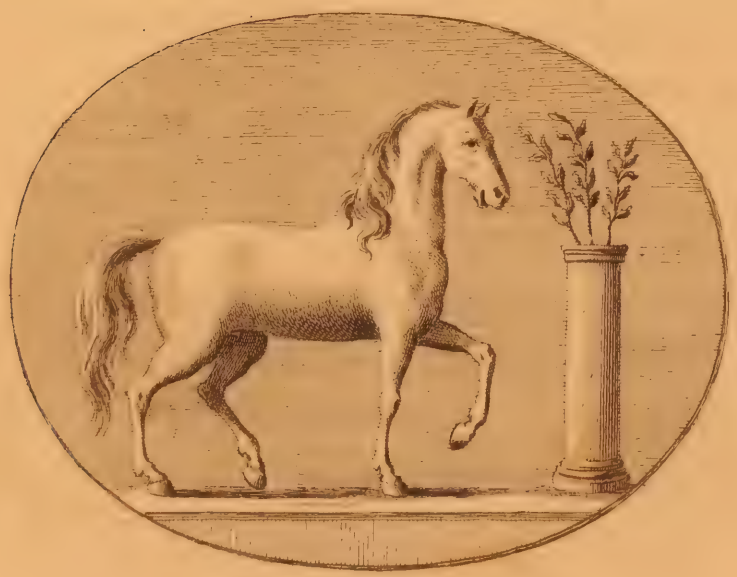
Doctor Stukely, not adverting to this route of the race, but ſeeing that it muſt end to the northward of the goal, at the eaſt end, has been led to imagine, contrary to the fact of conſtant practice, that the chariots ran from the eaſt along the ſouthern ſide, and then wheeling to the right, north about the metæ, returned on the north ſide, and ſo ended to the northward of the goal. But the explanation which I have given is agreeable to practice, and confirmed by this exiſting fact.

The hyppodromes, or curſûs, were called, in the language of the country, rhedagua; the racer rhedagwr, and the carriage, as we find, rheda.

One of theſe hippodromes, about half a mile to the ſouthward of Leiceſter, retains ſtill, under the various corruption of ſpeaking and writing, the old name *Rhedagua*; in the corrupted one *Rawdikes*.

Doctor Stukely ſays there is another of theſe near Dorcheſter; another on the banks of the river Lowther, by Perith in Cumberland; and another in the valley juſt without the town of Royſton.

Such were the equeſtrian ſports of the ancient Britons, who even in their *Paſtimes* encouraged a warlike ſpirit and emulation, and advanced the public welfare; for by making pleaſure ſubſervient to ſcience, and conſidering the race only as an exhibition of military ſkill, they dignified the ſport, and made their cavalry no leſs the delight and ornament of peace, than the ſupport and terror of war.



APPENDIX

TO THE

FIRST VOLUME.

PAGE 14. "Their manner of riding," &c.] In latter times, however, *Arrian*, ſpeaking of them, ſays, that *Saddles* were not in uſe among them, nor had they *Bridles* made after the faſhion of the *Greeks* and *Celts*; but, inſtead of them, they governed and guided their horſes with a thong or ſtrap, cut from the raw hide of a bull, which they bound acroſs their noſes: on the inſide of this *Noſe-band*, they fixed certain little pointed pieces of iron or braſs, moderately ſharp; the richer ſort uſed ivory. In the mouth a ſmall piece of iron was put, like a *Bar*, or *Spit*, to which the reins were tied: when theſe were pulled, the mouth-piece operated, and the ſmall teeth which were on the *Noſe-band*, pricking the horſe, obliged him to obey, and anſwer the will of the rider *. The modern inſtruments, called

* Arrian Hiſt. Indic. lib. 17.

Caveſons, from the Italian word *Cavezza*, an halter, *Collar*, or *Head-ſtrain*, may probably be derived from this invention. *Ælian* likewiſe, who wrote poſterior to *Arrian*, ſpeaks of the *Indians* as expert horſemen; and ſays, that they rode and managed their horſes by means of a *Bridle*, but not of that ſort which is called the *Lupatum*, with ſharp points of iron fixed to it, in order to prick and harraſs the mouth; but that they nevertheleſs were ſo ſkilful, as to make their horſes perform as well as if they had been rode with it, and awed by its ſeverity *.

Page 20. "As we learn from Strabo."] Caſtration was practiſed long before Strabo wrote, but he ſeems to ſpeak of it as being a cuſtom more peculiarly belonging to the *Scythians* and *Sarmatians* than to any other nations. His words may be rendered thus: It is peculiar to all the *Scythian* and *Sarmatian* nations to caſtrate their horſes, for the better management of them; for though they are but ſmall, they are nevertheleſs mettleſome, and difficult to be governed †.

Page 38. "Many of the terms," &c.] Much learning is diſplayed, and much information may be gained upon this ſubject from the following extract, entitled, "Diſſertation Litteraire, ſur Une Colonie Egiptienne, "etabli a Athenes, &c. par Fred. Samuel Schmidt de

* Ælian, lib. 13. † Strabo, lib. 7.

" Berne," printed in a volume called Archæologia, or Miſcellaneous Tracts, lately publiſhed by the learned body of Antiquarians, London, 1762.

The intention of the moſt ingenious author is to prove that colonies came from Egypt to ſettle in Athens, which brought the arts and ſciences in their train, and planted them in Greece, among which the art of riding was introduced and eſtabliſhed. The author ſpeaks of two different colonies, under two different leaders, which came from Egypt and ſettled in Athens: theſe were *Cecrops* and *Erictbonius*. Having related the hiſtory of *Cecrops*, he proceeds to give an account of the other coloniſt, *Erictbonius*. Hiſtorians and chronologiſts, continues our author, mention two different kings who were known by the ſame appellation, and were ſometimes miſtaken for each other. Their names were *Erectbeus*, or *Erictbonius*; according to the ſcholiaſts of Homer both were the ſame. One of theſe chiefs was the fourth, and the other the ſixth king of Athens.

The firſt of theſe, as we are told by *Diodorus Siculus*, was of Egyptian origin, and *Attica* being deſolated by a famine, ſupplied it with corn; in conſideration of the friendſhip and alliance which formerly ſubſiſted between its inhabitants and the Egyptians, that is, for the ſake of the colony which was eſtabliſhed in Athens, under his predeceſſor *Cecrops*.

The ridiculous and abſurd etymologies by which the grammarians pretended to explain the name of

Erichthonius, ſo as to make it be derived from the Greek language, engaged our author to ſearch for it in the Egyptian, the language of that country whence this hero originally came. He flatters himſelf with being able to give at leaſt a very probable reaſon why this king was diſtinguiſhed by this name, whoſe derivation, he ſays, is this. The old *Egyptian* word is *Erichto*, whence the Greeks formed *Erichthonius*; as from *Apollo*, *Apollonius*. This name is compoſed of *Eri*, *facere rei alicujus auctorem eſſe*; which ſignifies, to become the inventor, or author of any thing; and *Chto*, or *ichto*, *equus*, *equitatus*, an *Horſe*, or *Cavalry*. Theſe two compounded, make *Erichto*, that is, the *Inventor or Author of Horſes*.

This is the character and employment which the ancients unanimouſly gave to *Erichthonius*. Virgil expreſly *:

Primus Erichthonius currus & quatuor auſus
Jungere equos, rapidiſque rotis inſiſtere victor.

Firſt Erichthonius dar'd with rapid ſkill
To yoke four ſteeds, and guide the victor's rapid wheel.
WARTON.

Servius, *Ariſtides*, and other commentators, confirm this account, and aſſert that this hero was the firſt who drove

* Georg. iii. verſ. 113.

horſes

horſes in a car, or chariot, and introduced the art into Greece, as the *Theſſalians* are ſaid, by the author above-mentioned, to have been the firſt practiſers of the art of riding, and of fighting on horſeback.

To perpetuate the memory of ſo great a benefit, and ſo noble an invention, Erichthonius, after his death, was placed in heaven, and is repreſented in the ancient ſphere, under the names of *Auriga* and *Agitator*, viz. *Driver*, or *Charioteer*.

But what moſt tends to confirm this etymology, and ſhews this colony in a clearer and fuller light, is, that *Erichthonius* or *Erichtheus*, is one of the titles of *Neptune*. *Lycophron*, *Tzetzes*, *Heſychius*, and other ancient writers affirm, that with the Athenians *Erichthonius* is Neptune. Plutarch, in two places, makes mention of *Neptune Erichthonius*, ſo called, as our author conjectures, from an opinion entertained among the Greeks, that he was the firſt who made them acquainted with the horſe, and taught them how to manage him. *Sophocles* and *Diodorus Siculus* atteſt the ſame thing. *Pauſanias* ſpeaks of an *Equeſtrian* ſtatue of Neptune, which was erected in Athens; and to account for the title of Ἵππιος, or *Horſeman*, being given to Neptune, has recourſe to equitation, the invention of which art he proves to have been attributed to him. The hymns of Homer aſcribe likewiſe two employments to this deity, *Equitation* and *Navigation*.

In Italy the ſame creed prevailed. The *Etruſcans* repreſented *Neptune* ſitting in a car, drawn by horſes, as may be ſeen on a monument, among other antiquities of that nation, publiſhed by Dempſter. Upon the ſame account, Romulus dedicated the games called *Conſualia*, in which it was cuſtomary to crown the *Horſes*, to this deity.

The *Ancients* go ſtill farther with them, *Neptune* was deemed not only the inventor of the art of riding, but alſo the *Creator* of the horſe. Nothing is more known and common in their mythology. *Virgil* and *Lucan* clearly prove it. He appears, therefore, to have the juſteſt title to the name *Erectheus*, which belonged to him in its fulleſt ſignification, not only as being the author of riding, but likewiſe as having given the horſe to man for his uſe and pleaſure. He is therefore moſt properly ſtiled by *Pamphus*, the moſt ancient hymnographer, Ἵππων δοτῆρα, the *Giver* of horſes.

In this place, two doubts probably may occur; it may be aſked, why this Egyptian coloniſt is called *Neptune* or *Erectheus?* and why the invention of horſemanſhip ſhould be attributed by the ancients to both? and if it might not be upon this account, that the *Egyptians*, who came by *Sea* into Greece, were the firſt introducers of equitation in that country. This ſolution is not ſatisfactory, another more juſt be advanced; *Equitation*, with the ancients, was always the emblem of *Navigation*. The truth of this has been demonſtrated by Monſieur

Freret,

Freret, in his ingenious reflections upon the fable of Bellerophon. The *Pegaſus*, or *winged horſe*, of this hero, being, according to this author, a *Ship*, in which he ſailed upon his expeditions, which was given to him by *Neptune*. This god is ſaid likewiſe, in the Greek mythology, to have called forth an horſe from the boſom of the earth, in the well-known diſpute he is reported to have had with *Minerva*; that is to ſay, he recommended *Navigation* to the Athenians, as *Minerva*, by producing an *Olive-tree*, intimated to them the benefits of *Agriculture*. Hence *Erichthonius* gained his name, becauſe he brought the corn in *Ships*, deſigned for the relief of the Athenians, afflicted with a famine. Hence the fable of the *Trojan Horſe*, which was a *Ship* filled with ſoldiers. Hence Plautus ſays,

> *Nempe* Equo *ligneo per vias cæruleas*
> *Vecti eſtis*——

You are carried over the ſky-coloured *Roads* (waves) upon a *wooden* horſe.

Page 45. "The Theſſalian horſes," &c.] King Alfred, in his tranſlation of Oroſius, ſays, that Philip of Macedon's view in undertaking to conquer the Theſſalians, ſo as to make them at leaſt his allies, was becauſe they excelled all other nations in fighting on horſeback. This is cited from Alfred's verſion, not only becauſe it is *Royal* authority, but becauſe it is more ſtrongly expreſſed

preſſed than in the original, which runs only *Ambitione habendorum equitum Theſſalorum*, Oroſ. lib. iii. cap. 12. This is taken from a manuſcript, given to the Society of Antiquaries by their late moſt amiable and worthy Preſident, Dr. Charles Lyttelton, Biſhop of Carliſle.

The Maſter of the Horſe to this King, is the firſt of whom any mention is made belonging to any Britiſh Prince. His name is *Ecguef*; he was *Hors-Then*, or *Horſe-Thane*, *Equorum Magiſter*, to Alfred *.

Page 59. "Men of military eminence," &c.] The old feudal barons repreſented themſelves on horſeback upon their ſeals, and none below the degree of a *Chevalier* had a right to the horſe. There are in the poſſeſſion of Thomas Aſtle, Eſq. two original ſeals of Robert Ferrers, ſome time Earl of Derby. While he was Earl of Derby, his ſeal was a repreſentation of himſelf on horſeback, in armour, brandiſhing his ſword; and bearing upon his ſhield, and the capariſons of his horſe, his coat of arms, *Vaire, Or and Gules*; but after he was deprived of his earldom and eſtates (50 Hen. III.) for raiſing forces a ſecond time againſt the king, he uſed upon his ſeal his family arms alone, without the horſe.

Page 68. "Their chief employment," &c.] The allotted ſpace the horſes were to run in theſe trials of ſpeed

* Gibſon's Saxon Chronicle, p. 97.

and

and vigour, was ſeven times round the Circus. Auſonius ſays of *Phoſphorus*,

Septenas ſolitus victor abire vias.

It appears likewiſe from the ſame authority, that theſe ſingle racers were uſed to contend with the *Quadrigæ*, or chariots drawn by *four* horſes. Auſon. Epitap. 35. See this alſo confirmed by Sidonius Apollinaris, Carmen 23. lib. 373.

Page 73. " The Etruvian, or Tuſcan breed, is praiſed by Oppian."] Volaterrannus celebrates thoſe of Sardinia. *Non enim ſcimus quales* Mulos *Clodius habuerit, aut mulas Titus Annius Milo* ;—*aut utrum* Tuſco *equo ſederit Catalina an* Sardo. Flavius Vopiſcus in Firmo, cap. 6.

Page 77. " Inſtead of a curry-comb, they put a covering upon their hands."] The Greeks made uſe of an inſtrument of iron for the ſame purpoſe, called *Marruca*, and explained by *Heſychius*, to be an *Iron Hand*.

Page 78. " To tie rollers of wood."] This is no unfrequent thing in the preſent ſyſtem of Horſemanſhip, and to a certain degree will have a good effect. *Ploughed fields* were alſo thought to conduce to the ſame end ; in which it was uſual to break and exerciſe horſes, till of late ; the utility of working in riding-houſes having al-

moſt ſuperſeded them: the *Parthian* method, deſcribed in page 17, was intended for the ſame purpoſe.

Page 97. "The *White* ſhould always be rejected."] A notion has always prevailed, that thoſe animals whoſe ſkins are entirely *white*, are leſs valuable than thoſe of other colours, eſpecially horſes. An elegant and curious obſerver of nature, decides very confidently againſt this colour in horſes. "Il eſt "bien vrai," ſays he, "qu'on a obſerve, depuis plus "de dix huit cent ans, que les quadrupedes dont la "robe eſt blanche, ſans bigarrure, et ſans melange, "ſont moins vigoureux, moins robuſtes que leur ana-"logues d'un poil peint ou bariolé: il n'y a pas tant de "force vive, ni tant de reſiſtance dans les muſcles et les "nerfs d'un Cheval ne blanc, que dans ceux que dans "ceux d'un Cheval noir ou bai."

In other animals particular opinions have likewiſe been received and maintained, with reſpect to different *Colours*, which are thought to influence the qualities of the animal. "En Hollande," ſays the ſame author, "on a reconnu, par une longue ſuite d'obſervations, "que les vaches rouges ſont d'un temperament infe-"rieur, et moins fecondes que les vaches noires, ou "tachetées de noir et de blanc, auſſi l'eſpece rouge a "t'elle ete entierement bannies des paturages de ce pays*."

* Recherches Philoſoph. ſur les Americains, 1770.

On

On the contrary, the *red* cow's milk is the moſt eſteemed in this country,

Page 126. "Dr. Shaw aſſerts," &c.] The author's words are, "The horſes here are very fine, eſpecially "thoſe of Upper Egypt, being of the Arab and Barbary "race. They have one great fault, which is that "their necks are generally too ſhort, and the people "value their horſes, as they do their women, for the "largeneſs of their bodies."

Page 138. "Never geld their horſes," &c.] This cuſtom, now ſo frequent, ſeems to have been introduced by the *Turkiſh* or *Hungarian* nations, who took poſſeſſion of ancient *Pannonia*. It is remarkable, that the French call a gelding, un Cheval *Ongre*, that is an *Hungarian* horſe, which ſeems to indicate, that the Franks firſt learned the art and cuſtom of caſtration from the *Hungarians*. The Germans call a gelt horſe a *Wallack*, which ſeems to prove, that they were made acquainted with this practice from a nation which is called *Wallachia*; and it is certain that the *Huns* and the *Hungarians*, or, as they call themſelves, the *Madgians*, and afterwards the *Patzinaks* (all which are Turkiſh tribes) or branches of that nation, which was called *Toukoue* by the *Chineſe*, and *Turks* over all the Orient, were ſettled, for ſome time at leaſt, in *Wallachia*. The *Poles* call a gelding *Oghier*, to indicate that they firſt got the art of gelding horſes from the *Oughurs*, one of the ancient *Hunnic*

tribes, mentioned by *Prif. Rhetor.* ſo that there is much reaſon to conclude that the *Art* came originally from the *Huns* and *Hungarians*. What is more remarkable, is, that to this very day, a great many *Hungarians* travel every year into Germany and Poland, in order to caſtrate any animal that is offered to them, which they do for a ſmall reward. They come to the very *Baltick* every ſummer, and are very expert in their buſineſs.

Page 141. "They are ſold to the Ruſſians," &c.] The horſes of this people are purchaſed by the Ruſſians, who every year buy ſo great a number as forty thouſand, which are brought to Moſcow, and ſold at a low rate. They are pot-bellied, lean, their ſkins being hard and coarſe; their necks fleſhy and clumſy, with large heads, and would be deſpiſed and rejected by all who ſee them, were they not known to be endowed with great ſpeed, and able to bear labour and want of food to a great degree. Iter in Moſchov. Auguſtini Baronis de Mayerberg, A. D. 1661, p. 32.

Page 147. "The horſes of Sweden," &c.] Engliſh horſes, ſays an author who wrote many years ago, eſpecially for the *Pad*, are of great eſteem in Sweden; the horſes of the country being generally of a ſmall breed, and *Trotters*, ſomewhat like our Welch and Scotch nags: the Queen and ſome great Lords have a breed of large and handſome horſes, but not many of them.

Moſt

Moſt of their horſes for the coach and ſled, and war, are brought out of Denmark and Germany, where they have ſtore of good ones, but none for beauty, mettle, and the ſervice beyond the Engliſh. A. D. 1653. Whitelock's Embaſſy to Sweden, vol. i. p. 257, which is printed by Dr. Morton, and will ſoon be publiſhed.

Page 154. "In Sicily, a kingdom always extolled," &c.] The nobleſt and moſt excellent horſes are bred in this country (Calabria), of large ſize, and exceeding ſwiftneſs. Gabrielis Bai. de Antiquitate & Situ Calabriæ, Romæ, 1737, Folio, cap. 21.

Page 161. "Except deſigned for preſents," &c.] In the ſame reign a common horſe was valued at half a pound; but a fine horſe was to be rated according to his beauty.

The following particulars, which ſhew what attention the ancient Britons paid to their horſes, may not perhaps be improper to be added, nor diſpleaſing to the curious reader.

We find from Howel Dda's Laws *, that among the ancient Britons, the king's villani were obliged to furniſh him with horſes, to carry his baggage in his armies; and every perſon who held lands in villanage, was obliged to attend with a horſe and an axe,

* Fol. 166. This prince compiled his code of laws about the year 876.

and

and to aſſiſt in building the king's camps and forts, being maintained at the king's expence †. In the ſame Laws ‡ are many curious particulars concerning horſes: amongſt others, I ſhall mention the following. A colt under fourteen days old was valued at 4d. Under a year old, the value was 24d. From the time he entered his ſecond year, his value was 48d. In his third year he was worth 60d. and he was then to be deemed fit for uſe. The value of a palfrey was 120d. A pack-horſe was of the ſame value. A cart, or plough-horſe was worth 60d. A perſon that ſold a horſe was to anſwer for his being free from the three following inward complaints: a giddineſs for three days before the time of ſale; a broken wind for three months; and a dropſy for a year; and he was not to tire when upon a journey with others: and he was further to warrant, that he neither loathed food nor water; and if he was ſubject to theſe failings, the ſeller was either to take the horſe back, or to return a third part of the price. The qualities of a horſe of burthen are theſe, viz. that he ſhould carry a load, draw a carriage up or down hill, and not to be reſty.

If a perſon lamed a horſe, he ſhould forfeit the value of the horſe; and if he mutilated him, he ſhould forfeit the third part of the value to the owner.

He that cut off the hair from a horſe's tail, was obliged to maintain him till it was grown again, and

† Ib. 167. ‡ Ib. 230.

in the mean time to furniſh the owner with another. But if a perſon cut off the hair from a ſtallion's tail, he he ſhould forfeit 24d. and if the tail was cut off, the horſe was deemed unfit for ſervice. He that galled the back of a borrowed horſe was to pay 4d. and if the ſkin and fleſh were rubbed off to the bones, he was to pay 16d.

He that mounted a horſe without the owner's conſent was to pay 4d. and 4d. more for every *Rhandir* * that he rode him.

Whoever was ſuſpected to have killed a horſe privately, and denied it, was to purge himſelf by the oaths of twenty-four compurgators.

Stoned horſes were not to be ſhut up from the middle of April, till the middle of June. Fol. 289.

The maſter of the horſe was to hold his lands *free*. The king was to find him a horſe and cloaths; and the queen, linen.

His lodging was to be near the granary, that he might more conveniently inſpect the corn. He was to have a double portion of corn for his own horſe. When the King made a preſent of a horſe, he was to have 4d.

When horſes were taken from enemies, the maſter of the horſe and the grooms were to have the colts under two years old.

* Thought to be nearly equal to a league.

The

The king's grooms were to have the king's old riding caps, gilt ſaddles, ſpurs, boots, and other riding furniture. The chief groom was to officiate for the maſter of the horſe, in his abſence; and when he mounted or diſmounted he was to hold his ſtirrup.

Page 164. "In the reign of Henry II." &c.] Foreign horſes were imported by this prince, as appears from the allowance made for the ſubſiſtence of the king's horſes, which were lately brought from beyond ſea, by the treaſurer. Madox's Hiſtory of the Exchequer, page 252.

Page 207. "Variety of horſes," &c.] There were no horſes in *Virginia* before the Engliſh ſettled there; but now they have good ſtore, though negligent in the breed. It is true, that there is a law that no ſtoned horſe ſhall be kept under a certain ſize, but it is neglected. Such as they are they ſell cheaper than in England, being worth about 5l. a piece. They never ſhoe them, nor ride them in general; yet when they do, they ride pretty ſharply: a *Planter*'s pace is a proverb, which is a good hand-gallop. The *Indians* have not yet learned to ride; only the *King* of *Pomonkil* hath three or four for his own ſaddle.

Clopton's Account of Virginia, in the Philoſophical Tranſactions, vol. iii. p. 593. written in, or near the time of Charles II.

Page

Page 209. "Full of ſpirit," &c.] The author of an elegant work, lately publiſhed, confirms this account. The American horſes, which are increaſed prodigiouſly, are ſo far from degenerating from their Spaniſh anceſtors, that they ſurpaſs them even in merit; they are ſo ſpirited and hardy, as to go ſixty leagues without ſtopping, or taking food; and will travel three days ſucceſſively, without eating or quenching their thirſt. In ſpite of this, they retain their vigour, and are active and light beyond imagination. I have produced proofs, ſays the author, in my voyage to the *Malouine Iſlands*, after having been an ocular witneſs of all I relate. Diſſertation ſur L'Amerique, par Dom. Pernety, Berlin 1770.

The following is the account to which the author alludes. The horſes of Paraguay are famous and celebrated throughout the *New World*; they form a great part of the wealth and ſubſtance of *Monte-Video*, being indiſcriminately in uſe with the *White* people, the *Mulattos*, and the *Negroes*; and their number at leaſt equals that of the human ſpecies.

It is nevertheleſs certain, that however valued they be at *Monte-Video*, this place may properly be ſtiled an *Hell*, or place of puniſhment, to theſe admired animals; for the people frequently will work them for three days together, without giving them either food or water, and treat them with as much cruelty as the Arabs do their camels.

The horſes nevertheleſs are very valuable; they have all the vigour and vivacity of the Spaniſh race, from which they are deſcended, are very ſure-footed, and of ſurpriſing agility. The ſtep of their walk is ſo quick, yet ſo extended, that it is equal to the ſwifteſt trot, or the hand-gallop of other horſes. Their pace is the *Amble*, and the hinder-foot accompanies and goes beyond the fore-foot ſo far, as to be in a line, if not beyond the fore-foot of the oppoſite ſide, which makes their motions twice as rapid as thoſe of other horſes, and more eaſy and agreeable to the rider. Beauty is not their portion; but they are entitled to every commendation for their lightneſs, courage, and calmneſs of temper. Their owners never trouble themſelves to procure either hay or ſtraw to feed them, but make them live in the fields throughout the year; the ſeaſons never being ſo hard as to know any froſt ſufficient to freeze the rivers, or deſtroy the plants and other things upon which they ſubſiſt.

Theſe horſes are never ſhod. Their ſaddles are very different from thoſe uſed in Europe: a coarſe and thick piece of ſtuff, which is ſoft, is firſt put on, called *Schuaderos*; a girth is tied over this, then a piece of ſtrong leather is added, of the ſize of the ſaddle, which covers the croupe, and ſerves as an houſing: this the inhabitants call *Carnéros*. Upon this leather they place the ſaddle, which reſembles our pack-ſaddle, and upon it they put one or more ſheep-ſkins, covered with their wool,

wool, and ſtained or dyed with one or more colours, which they name *Peilhon*, and ſecure the whole with a ſecond girth. The ſtirrups are ſmall and narrow, as they never put the foot beyond the toe, even thoſe whoſe feet are bare and naked.

Their bits are of iron, without boſſes, and formed of one piece. The reins are compoſed of many ſmall ſtraps of leather joined together, and are at leaſt ſix or ſeven feet long, being intended to ſerve for whips as well as for reins. A piece of iron, in the ſhape of half a circle, ſurrounds the lower jaw, acts as a curb, and produces the ſame effect. Riding is ſo common and frequent at *Monte-Video*, that the women are as practiſed and ſkilful as the men; and by their addreſs and activity ſeem to juſtify the ancient hiſtory of thoſe renowned female warriors, the Amazons *.

Page 241. "You chuſe rather to maim,"] &c. Hollinſhed ſpeaks of an Engliſh nobleman's *Bob-tailing*, as he calls it, a fine horſe, that his friends might not aſk it of him; which proves what a detriment and blemiſh it was to an horſe at that time (the reign of Elizabeth) not to have his tail full and complete.

* Hiſtoire d'un Voyage aux Iſles Malouines, &c. a Paris, 1770.

END OF THE FIRST VOLUME.

ERRATA in the FIRST VOLUME.

Page 2, line 15, for *to be made*, read *to have been made*.
11, l. 10, for *horſemau*, read *horſeman*.
15, note, l. 4, for *l'armer*, read *s'armer*.
17, l. 7, for *or*, read *on* purpoſe.
27, l. 16, for *auguſtat*, read *anguſtat*; l. 24, for *peccaverat Orphius*, read *pacaverat Orpheus*.
28, 18, for *Libya*, red *Lydia*; dele *mentioned above*.
41, note, l. 3, for *Tidor. Hiſp.* read *Iſidor. Hiſp.*
48, l. 24, for *except which*, read *which, excepting*.
53, l. 24, for *where*, read *whence*.
66, l. 17, for *his dart*, read *its dart*.
79, l. 24, for *permitted to ſend*, read *permitted them to ſend*.
99, l. 19, for *deceived*, read *received*.
127, l. 7, for *foreheads*, read *forehands*.
129, l. ult. for *climats*, read *climates*.
160, l. 12, for *obſervers inform*, read *obſerver informs*.
205, l. 3, for *encourage*, read *encourages*. l. 17, for *are*, read *is*.
208, l. 18. for *of*, read *in*.
213, l. penult. for *two prints at the head of the book*, read *of his*.
220, l. 17, for *horſe*, read *houſe*.
224, l. 21, for *brings his hinder under him*, read *bring his hinder legs under him*.
235, l. 9, for *baron Socks*, read *baron Stoch*.
241, note l. 9, for *Camarcrius*, read *Camerarius*.
296, l. ult. for *Conſeculi*, read *Conſecuti*.

EXPLANATION of the PLATES

AND

REFERENCES TO THE RESPECTIVE PAGES

OF THE

FIRST VOLUME.

FRONTISPIECE. A *Centaur.*

At the head of the dedication. A white horſe, being the arms of the houſe of Hanover, page 96.

PLATE 1. Suppoſed to repreſent *Darius*, ſaluted king of Perſia, when he had gained the empire by the neighing of his horſe;—and given here only to ſhew the conformity of the manner of riding between the ancient and modern Eaſtern nations, page 14.

PLATE 2. No. 1. A Parthian horſeman, page 16.
No. 2. A Sarmatian horſe, page 21.

PLATE 3. No. 1. A Roman ſoldier pulling a *Numidian* from his horſe.
No. 2. A Mauritanian horſeman, page 23.

PLATE 4. Two Grecian horſemen, taken from the freeze of the temple of Minerva in the Acropolis of Athens; the whole extent of which is one continued bas-relief: and, according to Mr. *Steuart*, (who obligingly furniſhed me with this deſign) repreſents the *Panathenaic* pomp, or a proceſſion in honour of Minerva; as the above learned gentleman will more particularly explain in his ſecond volume of the Antiquities of Athens, page 45.

The *Lances*, ſhield and vaſe, at the bottom of this print, given by the ſame perſon, are taken from the wall of an

ancient building (now a church) near the Gymnaſium of Ptolomy at Athens: the three lances have thongs of leather faſtened to them, by which the ſoldiers mounted their horſes, and clearly explain the expreſſion of Xenophon, when he ſays one of the methods of mountingwas ἐπὶ δώρατος, or from the ſpear, page 246.

PLATE 5. No. 1. The emperor Trajan; meant to ſhew the Roman manner of riding, page 58.

No. 2. The emperor Theodoſius, with a ſaddle on the horſe, not unlike thoſe now in uſe, page 62.

PLATE 6. No. 1. Ancient bridles, page 40.

No. 2. An ancient horſeſhoe, ſuppoſed to have belonged to the horſe of Childeric, king of France, Anno 481. found in his tomb, and preſerved in Montfaucon's Monum. de la Monarc. Fran. page 235.

No. 3. An ancient bitt, from Montfaucon, page 40.

No. 4. An ancient ſpur, from the ſame, page 40.

No. 5. Ancient whips, from Scheffer, page 41.

PLATE 7. No. 1. Figure of an horſe, among others, ſuppoſed to have belonged to the king of the *Quadi*, in the time of Marcus Aurelius, and given here to ſhew a little ſort of *Saddle*, reſembling the pad of theſe times, page 62.

No. 2. The figure of an horſe ſaddled and bridled in the time of William the Conqueror, as repreſented in the *Bayeux* tapeſtry in Dr. Ducarel's Journey through Normandy.

No. 3. and No. 4. An ancient Britiſh or Roman ſpur (the rowel wanting) and bitt: both dug out of a large burrow, in the road from London to Bath, called Silbury Hill; and ſuppoſed, by antiquaries, to have been the tumulus, or place of burial, of the Britiſh king *Coel*, whoſe daughter *Helena* was the mother of *Conſtantine* the Great. Communicated by Guſtavus Brander, Eſq.

EXPLANATION of the PLATES, &c.

PLATE 8. Two perſons about an horſe, one holding up one of his legs, the other being ſuppoſed to be going to bind on a ſort of *Stocking*, uſed in the place of the modern *Shoes*, page 235.

No. 2. A ſoldier going to mount on the *Right Side*, page 247.

No. 3. A ſoldier mounting from his *Lance*, page 246.

Theſe three repreſentations are taken from baron Stoch's Collection of *Pates Antiques*, in the Britiſh *Muſeum*. Vid. alſo Winkleman's Monum. Antiq. Illuſtrati, &c.

PLATE 9. Horſe and harneſs, &c. Vid. Diſſertat. on the ancient Chariot, &c.

TAIL PIECE. *Equus Noricus*, ſtanding before a pillar, crowned with three palm branches, expreſſive of three victories obtained in the race.

THE

MANEGE.

Sylvestrem exuerint animum, cultuque frequenti
In quascunque voces artes, haud tarda Sequentur.

Virg.

THE

HISTORY and ART

OF

HORSEMANSHIP.

By RICHARD BERENGER, Esq.

GENTLEMAN of the HORSE to HIS MAJESTY.

VOL. II.

LONDON,

Printed for T. DAVIES, in Ruffel-Street, Covent-Garden;
and T. CADELL, in the Strand. MDCCLXXI.

THE

HISTORY AND ART

OF

HORSEMANSHIP.

CHAP. I.

Of the Horſeman's Seat.

THE principles and rules which have hitherto been given for the horſeman's ſeat are various, and even oppoſite, according as they have been adopted by different maſters, and taught in different countries; almoſt by each maſter in particular, and every nation, having certain rules and notions of their own. Let us ſee, however, if art can diſcover nothing to us that is certain and invariably true. The Italians, the Spaniards, the French, and, in a word, every country where riding is in repute, adopt each a poſture which is peculiar to themſelves; the founda-

tion of their general notions is, if I may ſo ſay, the ſame, but yet each country has preſcribed rules for the placing of the man in the ſaddle. This contrariety of opinions, which have their origin more in prejudice than in truth and reality, has given riſe to many vain reaſonings and ſpeculations; each ſyſtem having its followers, and, as if truth was not always the ſame and unchangeable, but at liberty to aſſume various and even oppoſite appearances; ſometimes one opinion prevailed, ſometimes another dazzled, inſomuch, that thoſe who underſtand nothing of the ſubject, but yet are deſirous of informing themſelves, by ſearching it to the bottom, have hitherto been loſt in doubt and perplexity.

There is, nevertheleſs, a ſure and infallible method, by the aſſiſtance of which it would be very eaſy to overturn all theſe ſyſtems; but, not to enter into a needleſs detail of the extravagant notions which the ſeat alone has given riſe to, let us trace it from principles, by ſo much the more ſolid, as their authority will be ſupported by the moſt convincing and ſelf-evident reaſons.

In order to ſucceed in an art where the mechaniſm of the body is abſolutely neceſſary, and where each part of the body has its proper functions, which are peculiar to that part; it is moſt certain that all and every part of the body ſhould be in a natural poſture. Were they in an imperfect ſituation, they would want that eaſe and freedom which is inſeparable from grace;

and as every motion which is conſtrained being falſe in itſelf, and incapable of juſtneſs, it is clear that the part ſo conſtrained and forced would throw the whole into diſorder, becauſe each part belonging to and depending upon the whole body, and the body partaking of the conſtraint of its parts, can never feel that fixed point, that juſt counterpoiſe and equality, in which alone a fine and juſt execution conſiſts.

It is not ſufficient then alone, in giving directions for the ſeat, to keep altogether to trivial and common rules, which may be followed or left at pleaſure; we ought to weigh and examine them with ſkill and judgment, in order to know how to apply them properly and ſuitably, as the ſhape and figure of the perſon to whom we undertake to give a ſeat will allow; for many motions and attitudes that appear eaſy and natural to one man, in another are aukward and ungraceful, whence all thoſe faults and difficulties which in many perſons have been thought inſuperable; whereas a little more knowledge, a little cloſer attention, would convert, in the ſame ſubject, an aukward and diſpleaſing appearance into an eaſy, natural, and graceful figure, capable of drawing the eyes even of judges themſelves. Indeed the objects to which a maſter, anxious for the advancement of his pupil, ſhould attend, are infinite. To little purpoſe will it be to keep the ſtricteſt eye upon all the parts and limbs of his pupil's body; in vain will he endeavour to remedy all the defects and faults which are found in the poſ-

ture of almoſt every ſcholar in the beginning, unleſs he is intimately acquainted with and appriſed of the cloſe dependence and connection that there is between the motions of one part of the body with the reſt; a correſpondence cauſed by the reciprocal action of the muſcles, which govern and direct them: unleſs, therefore, he is maſter of this ſecret, and has this clue to the labyrinth, he will never attain the end he propoſes, particularly in his firſt leſſons, upon which the ſucceſs of the reſt always depends.

Theſe principles being eſtabliſhed, let us reaſon in conſequence of them; we ſhall diſplay them with great force and clearneſs.

The body of a man is divided into three parts; two of which are moveable, the other immoveable.

The firſt of the two moveable parts is the trunk or body, down to the waiſt; the ſecond is from the knees to the feet; ſo that the remaining immoveable part is that between the waiſt and the knees.

The parts then which ought to be without motion, are the fork or twiſt of the horſeman and his thighs; now, that theſe parts ſhould be kept without motion, they ought to have a certain hold and center, if I may ſo ſay, to reſt upon, which no motion that the horſe can make can diſturb or looſen; this point or center is the baſis of the hold which the horſeman has upon his horſe, and is what is called the *Seat*: now if the ſeat is nothing elſe but this point or center, it muſt follow, that not only the grace, but the ſymmetry and true pro-

portion

portion of the whole attitude depends upon thoſe parts of the body that are immoveable.

Let the horſeman then place himſelf at once upon his twiſt, ſitting exactly in the middle of the ſaddle: let him ſupport this poſture in which the twiſt alone ſeems to ſuſtain the weight of the whole body, by moderately leaning upon his buttock; let his thighs be turned inward, and reſt flat upon the ſides of the ſaddle; and, in order to this, let the turn of the thighs proceed directly from the hips, and let him employ no force or ſtrength to keep himſelf in the ſaddle, but truſt to the weight of his body and thighs; this is the exact equilibre; in this conſiſts the firmneſs of the whole building, a firmneſs which young beginners are never ſenſible of at firſt, but which is to be acquired, and will always be attained, by exerciſe and practice.

I demand but a moderate ſtreſs upon the buttocks, becauſe a man that ſits full upon them can never turn his thighs flat upon the ſaddle; and the thighs ſhould always lie flat, becauſe the fleſhy part of the thigh being inſenſible, the horſeman would not otherwiſe be able to feel the motions of his horſe: I inſiſt that the turn of the thigh ſhould be from the hip, becauſe this turn can never be natural; but as it proceeds from the hollow of the hip-bone, I inſiſt further that the horſeman never avails himſelf of the ſtrength or help of his thighs, becauſe, beſides that they would then be leſs ſteady, the cloſer he preſſed them to the ſaddle, the more would be lifted above the ſaddle; and with reſpect to his

his buttocks and thighs, he ought always to be in the middle of the ſaddle, and ſit down full and cloſe upon it.

Having thus firmly placed the immoveable parts, let us paſs on to the firſt of the *Moveables*, which is, as I have already obſerved, the body or trunk, as far as to the waiſt. I comprehend in the body, or trunk, the head, the ſhoulders, the breaſt, the arms, the hands, the reins, and the waiſt of the horſeman.

The head ſhould be free, firm, and eaſy, in order to be ready for all the natural motions that the horſeman may make in turning it to one ſide or the other. It ſhould be firm, that is to ſay, ſtrait, without leaning to the right or left, neither advanced nor thrown back; it ſhould be eaſy, becauſe if otherwiſe, it would occaſion a ſtiffneſs, and that ſtiffneſs affecting the different parts of the body, eſpecially the back-bone, they would be without eaſe, and conſtrained.

The ſhoulders alone influence by their motions that of the breaſt, the reins and the waiſt.

The horſeman ſhould preſent or advance his breaſt; by that his whole figure opens and diſplays itſelf: he ſhould have a ſmall hollow in his reins, and puſh his waiſt forward to the pommel of the ſaddle, becauſe this poſition correſponds, and unites him to all the motions of the horſe. Now only throwing the ſhoulders back, produces all theſe effects, and gives them exactly in the degree that is requiſite; whereas, if we were to look for the particular poſition of each part ſeparately,

parately, and by itſelf, without examining the connection that there is been the motions of one part with thoſe of another, there would be ſuch a bending in his reins, that the horſeman would be, if I may ſo ſay, hollow backed; and as from that he would force his breaſt forward, and his waiſt towards the pommel of the ſaddle, he would be flung back, and muſt ſit upon the rump of the horſe.

The arms ſhould be bent at the elbows, and the elbows ſhould reſt equally upon the hips; if the arms were ſtraight, the conſequence would be, that the hands would be infinitely too low, or at much too great a diſtance from the body; and if the elbows were not kept ſteady, they would, of conſeqnence, give an uncertainty and ficklenefs to the hand, ſufficient to ruin it for ever.

It is true that the *Bridle*-hand is that which abſolutely ought to be ſteady and immoveable; and one might conclude from thence, that the left elbow only ought to reſt upon the hip; but grace conſiſts in the exact proportion and ſymmetry of all the parts of the body, and to have the arm on one ſide raiſed and advanced, and that of the other kept down and cloſe to the body, would preſent but an aukward and diſagreeable appearance.

It is this which determines the ſituation of the hand which holds the whip; the left-hand being of an equal heighth with the elbow; ſo that the knuckle of the little finger, and the tip of the elbow be both in a line;

line; this hand then being rounded neither too much nor too little, but juſt ſo that the wriſt may direct all its motions, place your right-hand, or the whip-hand, lower and more forward than the bridle-hand. It ſhould be lower than the other hand, becauſe if it was upon a *level* with it, it would reſtrain or obſtruct its motions; and were it to be higher, as it cannot take ſo great a compaſs as the bridle-hand, which muſt always be kept over againſt the horſeman's body; it is abſolutely neceſſary to keep the proportion of the elbows, that it ſhould be lower than the other.

The legs and feet make up that ſecond diviſion of what I call the moveable parts of the body.

The legs ſerve for two purpoſes; they may be uſed as aids or corrections to the animal. They ſhould then be kept near the ſides of the horſe, and in a line with the man's body; for being near the part of the horſe's body where his feeling is moſt delicate, they are ready to do their office in the inſtant they are wanted.

Moreover, as they are an appendix of the thighs, if the thigh is upon its flat in the ſaddle, they will by a neceſſary conſequence be turned juſt as they ought, and will infallibly give the ſame turn to the feet, becauſe the feet depend upon them, as they depend upon the thighs.

The toe ſhould be held a little higher than the heel, for the lower the toe is, the nearer the heel will be to the ſides of the horſe, and muſt be in danger of touch-

ing

ing his flank. Many perſons, notwithſtanding, when they raiſe their toe, bend and twiſt their ankle, as if they were lame in that part. The reaſon of this is very plain; it is becauſe they make uſe of the muſcles in their legs and thighs, whereas they ſhould employ only the joint of the foot for this purpoſe; a joint given by nature to facilitate all the motions of the foot, and to enable it to turn to the right or left, upwards or downwards.

Such is, in ſhort, the mechanical diſpoſition of all the parts of the horſeman's body. I will enlarge no farther upon a ſubject treated on already ſo amply by every writer; it is needleſs to write what has been already handled. I have had no other deſign in this chapter, than to give an idea of the correſpondence that there is between all the parts of the body, becauſe it is only by a juſt knowledge of this mutual relation of all the different parts, that we can be enabled to preſcribe rules for giving that true and natural ſeat, which is not only the principle of juſtneſs, but likewiſe the foundation of all grace in the horſeman.

CHAP. II.

Of the Hand and its Effects.

THE knowledge of the different characters, and the different natures of horſes, together with the vices and imperfections, as well as the exact and juſt proportions of the parts of a horſe's body, is the

foundation upon which is built the theory of our art but this theory will be uſeleſs, and even unneceſſary, if we are not able likewiſe to carry it into execution.

This depends chiefly upon the goodneſs and quickneſs of feeling; and in the delicacy which nature alone can give, and which ſhe does not always beſtow. The firſt ſenſation of the hand conſiſts in a greater or leſs degree of fineneſs in the touch or feeling. All of us are equally furniſhed with nerves, from which we have the ſenſe of feeling; but as this ſenſe is much more ſubtle and quick in ſome perſons than in others, it is impoſſible therefore to give a preciſe definition of the exact degree of feeling in the hand, which ought to communicate, and anſwer to the ſame degree of feeling in the horſe's mouth; becauſe there is as much difference in the degrees of feeling in men as there is in the mouths of horſes.

I ſuppoſe then a man, who is not only capable to judge of the qualities of a horſe's mouth by theory, but who has likewiſe by nature that fineneſs of touch which helps to form a good hand; let us ſee then what the rules are that we muſt follow, in order to make it perfect, and by which we muſt direct all its operations.

A horſe can move four different ways; he can advance, go back, turn to the right, and to the left; but he can never make theſe different motions, unleſs the hand of the rider permits him, by making four other motions, which anſwer to them; ſo that there are five different poſitions for the hand.

The firſt is that general poſition from which proceed, and indeed ought to proceed, the other four.

Hold your hand three fingers breadth from your body, as high as your elbow, in ſuch a manner that the joint of your little finger be upon a right line with the tip of the elbow; let your wriſt be ſufficiently rounded, ſo that your knuckles may be kept directly above the neck of your horſe; let your nails be exactly oppoſite your body, the little finger nearer to it than the others, your thumb quite flat upon the reins, which you muſt ſeparate by putting your little finger between them, the right rein lying upon it: this is the firſt and general poſition.

Does your horſe go forwards, or rather would you have him go forwards? Yield to him your hand, and for that purpoſe turn your nails downwards, in ſuch a manner as to bring your thumb near your body; remove your little finger from it, and bring it into the place where your knuckles were in the firſt poſition, keeping your nails directly above your horſe's neck: this is the ſecond.

Would you make your horſe go backwards? quit the firſt poſition; let your wriſt be quite round; let your thumb be in the place of the little finger in the ſecond poſition, and the little finger in that of the thumb; turn your nails quite upwards, and towards your face, and your knuckles will be towards your horſe's neck. This is the third.

Would you turn your horſe to the right? Leave the firſt poſition, carry your nails to the right, turning your hand upſide down, in ſuch a manner, that your thumb be carried out to the left, and the little fingers brought in to the right. This is the fourth poſition.

Laſtly, Would you turn to the left? quit again the firſt poſition; carry the back of your hand a little to the left, ſo that the knuckles come under a little, that your thumb may incline to the right, and the little finger to the left. This makes the fifth poſition.

Theſe different poſitions, however, alone are not ſufficient; we muſt be able to paſs from one to another with readineſs and order.

Three qualities are eſſentially neceſſary to the hand. It ought to be firm, gentle, and light. I call that a firm or ſteady hand whoſe feeling correſponds exactly with the feeling in the horſe's mouth, and which conſiſts in a certain degree of ſteadineſs, which conſtitutes that juſt correſpondence between the hand and the horſe's mouth, which every horſeman wiſhes to find.

An *eaſy* or *gentle hand* is that which, by relaxing a little of its ſtrength and firmneſs, eaſes and mitigates the degree of feeling between the hand and horſe's mouth, which I have already deſcribed.

Laſtly, A light hand is that which leſſens ſtill more the feeling between the rider's hand and the horſe's mouth, which was before moderated by the *gentle hand*.

The hand, therefore, with reſpect to theſe properties, muſt operate in part, and within certain degrees; and

and depends upon being more or leſs felt or yielded to the horſe, or with-held.

It ſhould be a rule with every horſeman not to paſs, at once, from one extreme to another, from a firm hand to a ſlack one; ſo that in the motions of the hand you muſt, upon no account, jump over that degree of ſenſation which conſtitutes the *eaſy* or *gentle* hand. Were you at once to go from a firm hand, or a ſlack one, you would then entirely abandon your horſe, you would ſurpriſe him, deprive him of the ſupport he truſted to, and precipitate him on his ſhoulders, ſuppoſing you do this at an improper time. On the contrary, were you to paſs from the ſlack to the tight rein, all at once, you muſt jirk your hand, and give a violent ſhock to the horſe's mouth; which rough and irregular motions would be ſufficient to falſify the firmeſt *appuy*, and ruin a good mouth.

It is indiſpenſably neceſſary, therefore, that all its operations ſhould be gentle and light; and, in order to this, it is neceſſary that the *Wriſt* alone ſhould direct and govern all its motions, by turning and ſteering it, if I may ſo ſay, through every motion that it is to make.

In conſequence then of theſe principles, I inſiſt that the wriſt be kept ſo round that your knuckles may be always directly above the horſe's neck, and that your thumb be always kept flat upon the reins. In reality, were your wriſt to be more or leſs rounded than in the degree I have fixed, you could never work with your

your hand but by the means of your arm; and, beſides, it would appear as if it were lame; again, were your thumb not to be upon the flat of the reins, they would continually ſlip through the hand, and by being lengthened, would ſpoil the *appuy*; and, in order to recover them, you would be obliged every moment to raiſe your hand and arm, which would throw you into diſorder, and make you loſe that juſtneſs and order without which no horſe will be obedient, and work with readineſs and pleaſure.

It is, nevertheleſs, true that with horſes that are well dreſt, one may take liberties: theſe are nothing elſe but thoſe motions which are called deſcents of the hand; and theſe are made three different ways, either by dropping the knuckles directly, and at once, upon the horſes's neck, or by taking the reins in the right hand, about four finger's breadth above the left, and letting them ſlide through the left, dropping your right hand at the ſame time upon the horſe's neck, or elſe by putting the horſe under the button, as it is called; that is, by taking the end of the reins in your right-hand, quitting them intirely with your left-hand, and letting the end of them fall upon your horſe's neck. Theſe motions, however, which give a prodigious grace to the horſeman, never ſhould be made but with great caution, and exactly at the time when the horſe is quite *together*, and in the hand; and you muſt take care in counterbalancing, by throwing back your body, the weight of the horſe upon his haunches.

The

The *Appuy* being always in the ſame degree, would heat the mouth, would dull the ſenſe of feeling, would deaden the horſe's bars, and render them inſenſible and callous; this ſhews the neceſſity of continually yielding and drawing back the hand, to keep the horſe's mouth freſh and awake.

Beſides theſe rules and principles, there are others not leſs juſt and certain,; but whoſe niceneſs and refinement is not the lot of every man to be able to taſte and underſtand. My hand being in the firſt poſition, I open the two middle fingers, I conſequently eaſe and ſlaken my right rein; I ſhut my hand, the right rein operates again, and reſumes the *Appuy*. I open my little finger, and carrying the end of it upon the right rein, I thereby ſlaken the left, and ſhorten the right; I ſhut my hand entirely, and open it immediately again, I thereby leſſen the degree of tenſion and force of the two reins at the ſame time; again I cloſe my hand not quite ſo much, but ſtill I cloſe it; it is by theſe methods, and by the vibration of the reins, that I unite the feeling in my hand with that in the horſe's mouth; and it is thus that I play with a fine and *made* mouth, and freſhen and relieve the two bars in which the feeling or *appuy* reſides.

It is the ſame with reſpect to the ſecond deſcent of the hand. My right-hand holds the reins; I paſs and ſlide my left-hand upon the reins, up and down, and in that degree of *appuy* of the *eaſy* and *ſlack* hand, by the means of which the horſe endeavours of himſelf

to

to preſerve the correſpondence and harmony of that mutual ſenſation between his mouth and the rider's hand, which alone can make him ſubmit with pleaſure to the conſtraint of the bit.

I have thus explained the different poſitions and motions of the hand. Let me ſhew now, in a few words, the *Effects* which they produce in horſemanſhip.

The hand directs the reins, the reins operate upon the branches of the bit; the branches upon the *Mouth-piece*, and the *Curb*; the mouth-pieces operate upon the bars, and the *Curb* upon the *Chin* of the horſe.

The right rein guides the horſe to the left, the left rein to the right. Would you go to the right? You paſs to the fourth poſition of the hand, that is, you carry and turn your nails to the right; now, in carrying thus your nails to the right, and reverſing your hand in ſuch a manner that your thumb points to the left, and your little finger being raiſed turns to the right; you, by this means, ſhorten your left rein: it is this left, therefore, that turns and guides the horſe to the right. Would you go to the left? paſs to the fifth poſition; you will carry the back of your hand to the left, ſo that your nails will be turned downward a little, your thumb will be to the right, the little finger to the left; this will ſhorten the right rein: the right rein, therefore, determines your horſe to the left.

I have already ſaid, that the effect which the mouth-piece has upon the bars, and of the curb upon the chin, depends upon the branches of the bit: when the

the branches riſe, or are turned upwards, the mouth-piece ſinks; and when the branches ſink, the mouth-piece riſes; ſo that when your horſe is going ſtraight forward, if you keep your hand low, and cloſe to your body, the mouth-piece then preſſes ſtronger upon the bars; and the chain or curb having, in conſequence, more liberty, acts leſs upon the beard. On the contrary, if you keep your hand high, a little forward, and conſequently a little out of the line of the end of the branches, the mouth-piece then ſinks, and the branches, of neceſſity, operate upon the curb, which preſſes then very ſtrongly upon the beard. Now, in order to place, and bring in your horſe's head, you muſt hold your hand low; and, in order to raiſe and lighten a horſe that weighs upon the hand, and carries his head too low, you muſt advance your hand a little, and keep it high.

Would you have your horſe go back, come to the third poſition? but take care to round your wriſt exactly, in order to work equally with both your reins; and by this means aid your horſe more effectually to go back ſtrait and balanced between your legs, which he could never do, if one rein were to operate ſtronger than the other.

There are particular caſes where the reins are ſeparated, and one held in each hand; it is uſual to ſeparate them, when you trot a young horſe, or when you are to work one who is diſobedient and reſiſts his rider; upon theſe occaſions, keep both your hands up-

on a level, low, and near your body. To turn to the right, uſe your right rein; to go to the left, uſe your left rein; but in order to make them have their effect, move your arm gently, turning it a little from your body, keeping your hand always low, and even near your boot.

Such are the principles upon which the perfection and juſtneſs of the aids of the hand depend; all others are falſe, and not to be regarded; experience has ſo much the more evinced the truth of this, as the new diſcoveries, which ſome people imagined they had lately made, have produced nothing but hands cold and unactive, without firmneſs, whoſe irregular and capricious motions ſerve only to render a horſe's mouth uncertain and fickle; and who, by their manner of holding them high, have ruined abſolutely the hocks of all the horſes that they have worked according to theſe abſurd notions.

CHAP. III.

Of Diſobedience in Horſes, and the Means to correct it.

DISOBEDIENCE in horſes is more frequently owing to want of ſkill in the horſeman, than proceeding from any natural imperfection in the horſe. In effect, three things may give riſe to it; ignorance, a bad temper, and an incapacity in the animal to do what

what is required of him. If a horſe is ignorant of what you expect him to do, and you preſs him, he will rebel; nothing is more common. Teach him then, and he will know; a frequent repetition of the leſſons will convert this knowledge into a habit, and you will reduce him to the moſt exact obedience.

If he refuſes to obey, this fault may ariſe either from a bad temper, dulneſs, or from too much malice and impatience; it often is the effect of the two firſt vices, ſometimes the reſult of all. In either or all theſe inſtances, recourſe muſt be had to rigour, but it muſt be uſed with caution; for we muſt not forget that the hopes of recompence have as great an influence over the underſtanding of the animal, as the fear of puniſhment perhaps, when he is not able to execute what you aſk of him. Examine him, ſomething may be amiſs in ſome part of his body, or perhaps in the whole body: he may be deficient, he may want ſtrength, or not be light enough; perhaps he is deficient in both: in ſhort, he reſiſts and rebels. Conſider whether he knows what he ſhould do, or not; if he is ignorant, teach him; if he knows, but cannot execute it through inability, endeavour to aſſiſt nature as far as you can by the help of art; but does he already know, and is he able too, and yet does he refuſe to obey? After having firſt tried every method that patience and lenity can ſuggeſt, compel him then by force and ſeverity.

It behoves then every horſeman, who would be perfect in his art, to know from whence the different ſorts

of defences and rebellion in horſes proceed; and this knowledge is by ſo much the more difficult to attain, as he muſt have penetration enough to diſtinguiſh if the cauſe of their rebellion is in their character and nature, or owing to any fault in the make and ſtructure.

The different natures of horſes are infinite, though there are certain general principles of which all, more or leſs, always partake.

A horſe may be imperfect and bad, from four cauſes; weakneſs, heavineſs in his make, want of courage, and ſloth.

Four qualities muſt conſpire to make a perfect horſe; ſtrength, activity, courage, and judgment.

The mixture of theſe different qualities occaſions the different natures and diſpoſitions of the creatures, according as he is formed, better or worſe; for it is from his temper, or rather from the harmony or unfitneſs of the parts and elements of which he is compoſed, that we are enabled to fix his character; it is, therefore, the part of every horſeman never to work but with diſcretion and caution, and to adopt his rules and leſſons to the nature and abilities of the horſe he undertakes, and which he ought to know.

A horſe may be difficult to be mounted; examine the ſource of this vice. It may be owing either to the ignorance, or the brutality of thoſe who have firſt had to do with him, or perhaps that the ſaddle may have hurt him, or elſe to a temper naturally bad. To what-

ever cauſe it may be owing, remember never to beat him; for inſtead of curing him, you would certainly confirm him in his vice; clap him gently when you approach him, ſtroke his head and mane, talk to him, and as you talk, clap the ſeat of the ſaddle; keep yourſelf ſtill all the while, put your foot only in the ſtirrup to encourage your horſe, without doing any more, in order to make him familiar, and to loſe all apprehenſion and fear when he is going to be mounted; by little, and by degrees, at laſt, he will let you mount him; you will immediately get down, and remount, and ſo ſucceſſively for ſeveral times together, without attempting to do any thing elſe; but ſend him back to the ſtable. If it happens that when you are upon him, he runs from the place where you got upon him, bring him to it immediately, keep him there ſome time, coax him, and ſend him away. The firſt leſſons ought to be well weighed, when you undertake to bring a young horſe to obedience, and to reclaim him from liberty to the ſubjection of the bridle, ſaddle, and the weight of his rider; ſo reſtrained, it is not ſurpriſing if he ſhould employ all his ſtrength againſt you in his own defence.

The generality of colts are difficult to be turned and guided as you would have them go: we ought not, however, to be ſurpriſed at this their firſt diſobedience. It muſt be imputed to the habit they acquire from their birth, of conſtantly following their dams; indulged in this liberty, and ſubjected all at once by

the

the bit, it is but natural they ſhould rebel. There is no way of eradicating theſe firſt impreſſions, but by gentleneſs and patience. A horſeman who ſhould make uſe of force and correction, and employ it all at once upon a young horſe, would diſcourage and make him be vicious ever after. If, therefore, your horſe refuſes to go forward, you muſt lead another horſe before him; the perſon who rides the colt will try from time to time, and inſenſibly, to make the colt go abreaſt with him, and afterwards get before him. If being ſurpriſed at ſeeing the horſe no longer, he ſtops, or runs back, the rider muſt endeavour to drive him forward either by his voice, or ſome kind of ſlight inſtrument, or he that rides the other horſe may give him a ſtroke with the chambriere, in order to make him go forward; if theſe methods ſhould not ſucceed, he will go before him again with the other horſe; by degrees (for one leſſon will not be ſufficient) the colt will grow accuſtomed to it, and, at laſt, will go on of himſelf.

Moſt horſes who ſtart have ſome defect in their ſight, which makes them fear to approach the object. The horſeman, upon theſe occaſions, inſtead of having recourſe to puniſhment, which often ſerves only to alarm the horſe, and extinguiſh his courage and vigour, ſhould firſt endeavour to lead him gently towards the object that terrifies him, either by encouraging him with his voice, or by cloſing his legs upon him, to make him go up to the object that terrifies

him. If he will not go towards it, you may give him the ſpurs, but with diſcretion; and by coaxing and careſſes, puſh him towards it inſenſibly. Severe correction will never cure him of this fearful temper, which is a fault inherent in his nature; nor of any imperfection in his ſight, which is a diſorder belonging to him; but the habit of view and ſmelling may, in time, remedy the defects of nature.

If, notwithſtanding, you perceive that ſloth and malice are added to theſe faults, you muſt uſe, as you find it neceſſary, both mildneſs and ſevere correction; and you will beſtow them in proportion to the effect they produce. For the reſt, be careful never to ſurprize and alarm a young horſe which is ſhy, and apt to ſtart; never terrify him with what he moſt fears; never beat him in order to make him come up to an object of which he is afraid; accuſtom him by degrees to it, and have patience; the fear of puniſhment does often times more harm, and is more dreaded by him than the very object which firſt alarmed him.

There are ſome horſes who are ſtruck with ſuch terror at the ſight of a ſtone, or wooden-bridge, at the ſound and echo of the hollow part of it, that they will fling themſelves headlong into the water, without the rider's being able to reſtrain him. They are to be cured of this apprehenſion, by covering the pavement of their ſtall with wooden planks, between two or three feet high. The horſe ſtanding conſtantly upon them, his feet will make the ſame noiſe as they do when he

goes

goes over a bridge; and he will, of courſe, grow familiar to the ſound, and loſe all apprehenſion of it.

To accuſtom them likewiſe to the noiſe of the water running under the bridge, lead him to a mill, fix two pillars directly over againſt the wheels, and tie your horſe conſtantly for two hours together, ſeveral times in the day. Having done this, bring him back to the bridge, and let an old horſe that is not afraid go before him upon the bridge, by degrees you will find him go over a bridge as readily and quietly as if he had never had the leaſt apprehenſion.

For horſes that are addicted to lie down in the water, you muſt provide yourſelf with two little leaden balls, and tie them to a piece of pack-thread, and, in the moment that he is lying down, you muſt drop theſe into his ears; and if he riſes inſtantly, or forbears to lie down, draw them back; but this method is not leſs ſure than that of breaking a flaſk filled with water upon his head, and letting the water run into his ears.

Fire, ſmoke, the ſmell of gun-powder, the noiſe of guns, or other arms, naturally ſurpriſe and frighten a horſe. There are few that will come near fire, or paſs by it without difficulty. There are many occaſions, however, wherein it is neceſſary; it is therefore proper to accuſtom your horſe to it. In the firſt place, begin with your horſe by letting him ſee it, and for that purpoſe tie him between two pillars, and hold before him, at about thirty paces diſtant, a burning whiſp of ſtraw;

ſtraw; this ſhould be continued for ſome days together, repeating it ſeveral times each day. Let the perſon who holds the brand advance towards the horſe ſtep by ſtep; and let him take care to advance, or ſtop, often, as he perceives the horſe is moved, or leſs frightened, who, in a ſhort time, will be emboldened, and no longer afraid of the fire. After this, get upon him, carry him ſlowly, and as it were inſenſibly, towards the brand, the perſon who holds it taking care not to ſtir; if your horſe comes up to it without being frightened, let the man on foot walk on, and let the horſe follow the fire. Would you bring your horſe to go acroſs a fire, lay upon the ground ſome ſtraw about half burnt *out*, and he will paſs over it.

With reſpect to the noiſe of arms and drums, let your horſe hear them before you give him his oats; do this regularly every day, for ſome time, and he will be ſo uſed to them as not to mind them.

A horſe is ſaid to be *entier*, in its natural ſenſe whole, entire; and, in the figurative meaning, obſtinate, ſtubborn, opinionated, to that hand to which he refuſes to turn. A hurt in his foot, leg, or ſhoulder, may often be the cauſe of his refuſing to turn to that ſide where he feels any pain. A hurt in his reins, or haunches, a curb or ſpaving, which, by hindering him to bend, and reſt upon his hocks, may make him guilty of this diſobedience. Art can do little towards curing theſe evils; conſequently, a horſe ſo affected will never dreſs well, becauſe he never can be made ſupple

and ready; beſides, every horſe is naturally inclined to go to one hand more than the other, and then he will go to that hand on which he finds himſelf the weakeſt, becauſe *with the ſtrongeſt he can turn more eaſily.*

They may likewiſe refuſe to turn from ſome defect in their ſight, natural or accidental. I have tried a method to remedy this vice, which has anſwered very well. I have put a lunette upon the ailing eye, and as his fault was owing to his eye, the horſe began by degrees to go to that hand to which before he had refuſed to turn; after this, I made two little holes in the lunette; I enlarged them afterwards, and the eye of the horſe being thus inſenſibly accuſtomed to receive the light, and he to turn to that hand, he no longer refuſed; and I exerciſed him in this manner from time to time, in order to confirm him in his obedience. I have ſaid that there is no horſe who is not by nature inclined to go better to one hand than the other; their inclination more generally carries them to the left than to the right. Some people impute this preference to the manner in which the foal lies in its dam's belly, and pretend that even then it is entirely bent and turned to the left; others inſiſt that horſes lie down generally upon their right-ſide, and from thence contract a habit to turn their heads and necks to the left. But not to regard theſe groundleſs notions, it is eaſier and more natural to believe that this habit is owing entirely to uſe, and the manner in which they are treated by thoſe who firſt have had the care of them. The

halter,

halter, the bridle, the ſaddle, and the girths, are all put on, and tied on the left-ſide; when they are rubbed or curried, the man ſtands on their left ſide; the ſame when they are fed; and when they are led out, the man holds them in his right-hand, conſequently their head is pulled to the left; here are a chain of reaſons ſufficient to induce us to believe, that if they are readier to turn to one hand than the other, it is owing to a habit and cuſtom which we ourſelves have given them.

We ſeldom meet with horſes that are readier to turn to the right-hand than the left; and when it ſo happens, it often times denotes an ill temper; it demands much time and pains to cure them of this fault.

Note. It is not proper to uſe ſevere correction to make a horſe obey who refuſes to turn to one hand; if he is cold and dull, he will loſe all his vigour and courage; if he is of an angry temper, hot, and briſk, you would make him deſperate and mad; work him then upon the principles of art, and purſue the method you think moſt likely to reform his ill habits, and reduce him to obedience. If he obſtinately refuſes to turn to one hand, begin the next leſſon by letting him go to his favourite hand a turn or two; finiſh him on the ſame hand, and by degrees you will gain him; whereas, were you to do otherwiſe, you might make him be ever after rebellious. A horſe that ſtrenuouſly reſiſts his rider, if he has vigour and courage after he is reduced and conquered, will, nevertheleſs, ſucceed in what you want of

him, provided he is under the direction of an able and knowing perſon, who underſtands the aids of the hands and legs, and their mutual harmony and correſpondence. Such a horſe is even preferable to one who never rebels, becauſe, in this laſt, nature may be deficient, if I may ſo expreſs myſelf, with reſpect to his want of ſtrength and reſolution.

In order to teach your horſe to turn to both hands, you muſt ſeparate your reins, as I have already mentioned; don't confine him too much, ſupport him moderately, ſo that you may eaſily draw his head to one ſide or the other, as you would have him go, and to give him the greater liberty to turn.

If he refuſes to obey, examine him; if he is by nature impatient, hot, and vicious, by no means beat him, provided he will go forward; becauſe being held in hand, and kept back a little, is puniſhment enough; if he ſtops, and tries to reſiſt, by running back, drive him forward with the chambriere.

The reſiſtance of a horſe whoſe mouth is faulty, diſcovers itſelf more in going forward than backward, and in forcing the hand. A horſe of this ſort ought never to be beat, he ought to be kept back, as I have juſt now ſaid; you muſt endeavour to give him a good and juſt apuy, and put him upon his haunches, in order to cure him of the trick of leaning upon his bit, and forcing the hand. If your horſe is heavy, never preſs or put him together, till you have lightened his fore-part, and put him upon his haunches, for fear of

throwing him ſo much upon his ſhoulders, that it may be very difficult afterwards to raiſe him. Take particular care to lighten every horſe that is heavy before, and has malice in his temper at the ſame time; for if you were to preſs him, he would reſiſt you through vice; in which caſe, by his want of ſtrength on one hand, and being heavy and unweildy on the other, you would be expoſed to evident danger.

A *reſtive* horſe is one that refuſes to go forward, who ſtanding ſtill in the ſame place, defends himſelf and reſiſts his rider in ſeveral different manners; it is much to be feared that one ſhould loſe all temper with ſuch a horſe, ſince it requires a great deal of patience to cure ſo capital a fault, and which perhaps, by habit and time, is ſo rooted in him as to be almoſt natural to him. Treat a horſe of this ſort, who has been too much conſtrained and tyrannized over, with the ſame lenity that you would ſhow to a young colt. The ſpurs are as improper to be uſed to one as the other; make uſe of your ſwitch, in order to drive him forward, as you will alarm him leſs, for the ſpurs ſurprize a horſe, abate his courage, and are more likely to make him reſtive, than oblige him to go forward, if he refuſes to do ſo.

There is likewiſe another method to puniſh a reſtive horſe, it is to make him go backward the moment he begins to reſiſt: theſe corrections often ſucceed; but the general rule is to puſh and carry your horſe forward, whenever he refuſes to advance, and continues in the ſame place, and defends himſelf either by turning

or

or ſlinging his croupe on one ſide or the other; and, for this purpoſe, nothing is ſo efficacious as to puſh him forward vigorouſly.

The moſt dangerous of all defences a horſe can make, is to riſe directly upon his hinder legs, and ſtand almoſt quite ſtrait, becauſe he runs a riſque of falling backward, and in that caſe the rider would be in danger of his life. People have endeavoured to correct this vice by a method of puniſhment, which might prove dangerous unleſs given in time, and with the greateſt exactneſs.

Whenever the horſe riſes ſtrait up, throw your body forward, and give him all the bridle; the weight of your body upon his fore-parts will oblige him to come down; in the minute that his fore-feet are coming to the ground, give him both the ſpurs firm, and as quick at you can. Theſe aids and corrections, however, muſt be given with the greateſt caution and exactneſs; for were you to give him the ſpurs when he is in the air, he would fall over, whereas if you watch the time ſo as not to ſpur him, but when he is coming down, and his fore-feet near the ground, it is then impoſſible he ſhould fall backward, for then his balance is deſtroyed, and he is upon all his legs again, and cannot riſe without firſt touching the ground, and taking his ſpring from thence: if, therefore, you give him the ſpurs before he is in a ſituation to riſe again, you will puniſh him, and drive him forward at the ſame time.

This

This defence is ſtill more dangerous in horſes who are of a fiery temper, and weak in their haunches at the ſame time. Theſe are continually apt to riſe; and whatever precautions the rider may take, he is in continual danger of their coming over: the way to correct them is this; tie your horſe between the pillars very ſhort, put on a good caveſon of cord, and don't ſuffer him to be mounted. Prick him upon the buttock with a ſpur, or ſharp piece of iron, in order to make him ſtrike out behind; encourage him when he kicks, and continue to make him kick, encouraging him from time to time, when he obeys; do this for a quarter of an hour every day. When you perceive that he begins to kick the moment after you ſo prick him, without waiting till he feels it, get upon him, hold your reins long, prick him, and let a man ſtand by and prick him at the ſame time; encourage him when he kicks, and continue to prick him, to make him do it, till he will kick readily only at the offer you make of pricking him: he ought to be brought to this point in five or ſix days. After this, take him out of the pillars, mount him, and trot him in the longe, and make him kick by pricking him behind: after that, let him walk two or three ſteps, then make him kick again, and ſo work him by degrees. Put him to the gallop, and if he offers to riſe, prick him behind, and make him kick; nothing excels this method, to break a horſe of this terrible and dangerous vice.

Thoſe horſes who are ſubject to kick, either when they go forward, or ſtand ſtill, muſt be kept much together, or held in cloſely, to make them go backward, and you will cure them of this vice.

To reſume our ſubject, all horſes are, by nature, rather aukward than nervous and ſtrong; fearful than bold; hot and fretful than miſchievous or ill tempered. Whenever they grow deſperate, and abſolutely ungovernable, it is often more to avoid the extreme pain which they feel, or expect to feel, from too great a conſtraint, than merely to reſiſt the horſeman. Arm yourſelf then with great patience; keep ſuch horſes as are of a fiery and fretful diſpoſition rather in awe than in abſolute ſubjection; they are naturally fearful and apt to be alarmed; and violent correction and force would diſhearten and make them quite deſperate. Such as are of a hot and impetuous temper, are generally timid and malicious; endeavour, therefore, to prevent the diſorders they would commit, for lenity and good uſage would never reduce them to obedience; and ſeverity would make them lifeleſs and jadiſh. In fine, let your leſſons be ſhort, eaſy, and often repeated, to horſes of a cold and heavy diſpoſition, becauſe they have no memory, and want both reſolution and ſtrength. In a word, never depart from this great maxim; always to obſerve a juſt medium between too indulgent a lenity and extreme ſeverity: work your horſe according to his ſtrength and capacity; give your leſſons in proportion

tion to his memory, and diſpenſe your puniſhments and rewards ſuitably to his courage and diſpoſition.

CHAP. IV.

Of the Trot.

WHEN a horſe trots, his legs are in this poſition, two in the air, and two upon the ground, at the ſame time croſswiſe; that is to ſay, the near-foot before, and the *off*-foot behind, are off the ground, and the other two upon it, and ſo alternately of the other two. This action of his legs is the ſame as when he walks, except that in the trot his motions are more quick. All writers, both ancient and modern, have conſtantly aſſerted the trot to be the foundation of every leſſon you can teach a horſe: there are none, likewiſe, who have not thought proper to give general rules upon this ſubject; but none have been exact enough to deſcend into a detail of particular rules, and to diſtinguiſh ſuch caſes as are different, and admit of exceptions, though ſuch often are found from the different make and tempers of horſes, as they happen to be more or leſs ſuited to what they are deſtined; ſo that by following their general maxims, many horſes have been ſpoiled, and made heavy and aukward, inſtead of becoming ſupple and active; and as much miſchief has been occa-

ſtood by adopting their principles, although juſt, as if they had been ſuggeſted by ignorance itſelf.

Three qualities are eſſentially neceſſary to make the trot uſeful. It ought to be *extended*, *ſupple*, and *even*, or *equal*. Theſe three qualities are related to, and mutually depend upon each other; in effect, you cannot paſs to the ſupple trot, without having firſt worked upon the extended trot; and you can never arrive at the even and equal trot without having practiſed the ſupple.

I mean by the extended, that trot in which the horſe trots out without retaining himſelf, being quite ſtrait, and going directly forwards: this, conſequently, is the kind of trot with which you muſt begin; for before any thing elſe ought to be meditated, the horſe ſhould be taught to embrace and cover his ground readily, and without fear.

The trot, however, may be extended without being ſupple; for the horſe may go directly forward, and yet not have that eaſe and ſuppleneſs of limb which diſtinguiſhes and characteriſes the *ſupple*. I define the *ſupple* trot to be that in which the horſe, at every motion that he makes, bends and plays all his joints; that is to ſay, thoſe of his ſhoulders, his *knees*, and feet, which no colts, or raw horſes, can execute who have not had their limbs ſuppled by exerciſe, and who always trot with a ſurpriſing ſtiffneſs and aukwardneſs, without the leaſt ſpring or play in their joints. The *even* or *equal* trot is that wherein the horſe makes all his limbs and joints move ſo equally and exactly, that

his

his legs never cover more ground one than the other, nor at one time more than another. To do this, the horſe muſt of neceſſity unite and collect all his ſtrength, and, if I may be allowed the expreſſion, diſtribute it equally through all his joints.

To go from the *extended* trot to the *ſupple*, you muſt gently, and by degrees, hold in your horſe; and when by exerciſe he has attained ſufficient eaſe and ſuppleneſs to manage his limbs readily, you muſt inſenſibly hold him in ſtill more and more, and by degrees you will lead him to the *equal* trot.

The trot is the firſt exerciſe to which a horſe is put; this is a neceſſary leſſon, but if given unſkilfully, it loſes its end, and even does harm.

Horſes of a hot and fretful temper have generally too great a diſpoſition to the *extended* trot; never abandon theſe horſes to their will, hold them in, pacify them, moderate their motions by retaining them judiciouſly, their limbs will grow ſupple, and they will acquire, at the ſame time, that union and equality which is ſo eſſentially neceſſary.

If you have a horſe that is heavy, conſider if this heavineſs, or ſtiffneſs of his ſhoulders or legs, is owing to a want of ſtrength, or of ſuppleneſs; whether it proceeds from his having been exerciſed unſkilfully too much, or too little. If he is heavy, becauſe the motions of his legs and ſhoulders are naturally cold and ſluggiſh, though, at the ſame time, his limbs are good, and his ſtrength is only confined and ſhut up, if I

may ſo ſay, a moderate, but continual, exerciſe of the trot will open and ſupple his joints, and render the action of his ſhoulders and legs more free and bold; hold him in the hand and ſupport him in his trot, but take care to do it ſo as not to check or ſlacken his pace; aid him, and drive him forward, while you ſupport him; remember, at the ſame time, that if he is loaded with a great head, the continuation of the trot will make his appuy hard and dull, becauſe he will by this means abandon himſelf ſtill more, and weigh upon the hand.

All horſes that are inclined to be *ramingue* ſhould be kept to the *extended* trot. Every horſe who has a tendency to be ramingue, is naturally diſpoſed to unite himſelf, and collect all his ſtrength; your only way with ſuch horſes, is to force them forward; in the inſtant that he obeys and goes freely on; retain him a little, yield your hand immediately after, and you will find ſoon that the horſe, of himſelf, will bend his joints, and go united and equally.

A horſe of a ſluggiſh and cold diſpoſition, which has, nevertheleſs, ſtrength and bottom, ſhould likewiſe be put to the *extended* trot. As he grows animated, and begins to go free, keep him together, by little and little, in order to lead him inſenſibly to the *ſupple* trot; but if, while you keep him together, you perceive that he ſlackens his action, and retains himſelf, give him the aids briſkly, and puſh him forward, keeping him, nevertheleſs, gently in hand;

hand; by this means he will be taught to trot freely, and *equally* at the ſame time.

If a horſe of a cold and ſluggiſh temper is weak in his legs and reins, you muſt manage him cautiouſly in working him in the trot, otherwiſe you will enervate and ſpoil him. Beſides, in order to make the moſt of a horſe who is not ſtrong, endeavour to give him wind, by working him ſlowly, and at intervals, and by encreaſing the vigour of his exerciſe by degrees; for you muſt remember that you ought always to diſmiſs your horſe before he is ſpent, and overcome with fatigue; never puſh your leſſons too far, in hopes of ſuppling your horſe's limbs by the trot; inſtead of this, you will falſify and harden his appuy, which is a caſe that happens but too frequently.

Farther, it is of importance to remark, that you ought at no time, neither in the *extended*, *ſupple*, or *equal* trot, to confine your horſe in the hand, in expectation of raiſing him, and fixing his head in a proper place. If his appuy be full in the hand, and the action of his trot ſhould be checked and reſtrained by the power of the bridle, his bars would very ſoon grow callous, and his mouth be hardened and dead; if, on the contrary, he has a fine and ſenſible mouth, this very reſtraint would offend and make him uneaſy; you muſt endeavour then, as has already been ſaid, to give him, by degrees, and inſenſibly, the true and juſt appuy, to place his head, and form his mouth by ſtops and half-ſtops; by ſometimes moderating and reſtraining him with a

gentle and light hand, and yielding it to him immediately again, and by ſometimes letting him trot without feeling the bridle at all.

There is a difference between horſes who are *heavy* in the *hand*, and ſuch as endeavour *to force it*. The firſt ſort lean and throw all their weight upon the hand, either as they happen to be weak, or too heavy and clumſy in their fore-parts, or from having their mouths too fleſhy and groſs, and conſequently dull and inſenſible. The ſecond pull againſt the hand, becauſe their bars are hard, lean, and generally round: the firſt may be brought to go equal, and upon their haunches, by means of the trot and ſlow gallop; and the other may be made light and active by art, and by ſettling them well in their trot, which will alſo give them ſtrength and vigour. Horſes of the firſt ſort are generally ſluggiſh; the other kind are, for the moſt part, impatient and diſobedient, and, upon that very account, more dangerous and incorrigible.

The only proof, or rather the moſt certain ſign, of your horſe's trotting well, is, that when he is in his trot, and you begin to preſs him a little, he offers to gallop.

After having trotted your horſe ſufficiently upon a ſtraight line, or directly forwards, work him upon circles; but before you put him to this, walk him gently round the circle, that he may apprehend and know the ground he is to go over. This being done, work him in the trot. A horſe that is loaded before, and heavily made, will find more pains and difficulty in uniting his ſtrength, in order

order to be able to turn, than in going ſtrait forward. The action of turning tries the ſtrength of his reins, and employs his memory and attention; therefore let one part of your leſſons be to trot them ſtrait forward; finiſh them in the ſame manner, obſerving that the intervals between the ſtops (which you ſhould make very often) be long, or ſhort, as you judge neceſſary: I ſay, you ſhould make frequent ſtops, for they often ſerve as a correction to horſes that abandon themſelves, force the hand, or bear too much upon it in their trot.

There are ſome horſes who are ſupple in their ſhoulders, but which nevertheleſs abandon themſelves; this fault is occaſioned by the rider's having often held his bridle-hand too tight and ſtrait in working them upon large circles: to remedy this, trot them upon one line or tread, and very large; ſtop them often, keeping back your body and outward leg, in order to make them bend and play their haunches.

The principal effects then of the trot are to make a horſe light and active, and to give him a juſt appuy. In reality, in this action, he is always ſupported on one ſide by one of his fore-legs, and on the other by one of his hind-legs: now the fore and hind parts being equally ſupported croſswiſe, the rider cannot fail of ſuppling and looſening his limbs, and fixing his head; but if the trot diſpoſes and prepares the ſpirits and motions of a ſinewy and active horſe, for the juſteſt leſſons, if it calls out and unfolds the powers and ſtrength of the animal, which before were buried and ſhut up, if I may uſe the

expreſſion,

expreſſion, in the ſtiffneſs of his joints and limbs; if this firſt exerciſe to which you put your horſe is the foundation of all the different airs and maneges, it ought to be given in proportion to the ſtrength and vigour of the horſe.

To judge of this, you muſt go farther than mere outward appearances. A horſe may be but weak in the reins, and yet execute any air, and accompany it with vigour, as long as his ſtrength is united and entire; but if he becomes diſunited, by having been worked beyond his ability in the trot, he will then *falter* in his air, and perform it without vigour or grace.

There are alſo ſome horſes which are very ſtrong in the loins, but who are weak in their limbs; theſe are apt to retain themſelves, they *bend and ſink* in their trot, and go as if they were afraid of hurting their ſhoulders, their legs, or feet. This irreſolution proceeds only from a natural ſenſe they have of their weakneſs. This kind of horſes ſhould not be too much exerciſed in the trot, nor have ſharp correction; their ſhoulders, legs, or hocks, would be weakened and injured; ſo that learning in a little time to hang back, and abandon themſelves on the appuy, they would never be able to furniſh any air with vigour and juſtneſs.

Let every leſſon then be well weighed: the only method by which ſucceſs can be inſured, is the diſcretion you ſhall uſe in giving them in proportion to the ſtrength of the horſe, and from your ſagacity in deciding upon what air or manege is moſt proper for him,

to

to which you muſt be directed, by obſerving which ſeems moſt ſuited to his inclination and capacity.

I finiſh this chapter by deſcribing the manner of trotting a colt who has never been backed. Put a plain ſnaffle in his mouth; fit a caveſon to his noſe, to the ring of which you will tie a longe of a reaſonable length. Let a groom hold this longe, who, having got at ſome diſtance from the colt, muſt ſtand ſtill in the middle of the circle which the horſe will make. Let another follow him with a long whip, or chambriere, in his hand. The colt being alarmed, will be forced to go forward, and to turn within the length of the cord. The groom muſt hold it tight in his hand; by this means he will draw *in*, or towards the center, the head of the colt, and his croupe will of conſequence be without the circle.

In working a young horſe after this manner, do not preſs or hurry him. Let him walk firſt, afterwards put him to the trot. If you neglect this method, his legs will be embarraſſed; he will lean on one ſide, and be more upon one haunch than the other; the inner forefoot will ſtrike againſt the outer one, and the pain which this will occaſion will drive him to ſeek ſome means of defence, and make him diſobedient. If he refuſes to trot, the perſon who holds the chambriere will animate him, by hitting him, or ſtriking the ground with it. If he offers to gallop inſtead of trotting, the groom muſt ſhake or jirk the cord that is tied to the caveſon, and he will fall into his trot.

In this leſſon, one may decide more readily upon the nature, the ſtrength, the inclination, and carriage of the horſe, than one can of a horſe that has already been rode, as it is more eaſy to conſider and examine all his motions; whereas, when he is under his rider, being naturally inclined to reſiſt at firſt, to free himſelf from reſtraint, and to employ all his ſtrength and cunning to defend himſelf againſt his rider, it is morally impoſſible to form a true judgment of his diſpoſition and capacity.

CHAP. V.

Of the Stop.

THE moſt certain method to unite and aſſemble together the ſtrength of a horſe, in order to give him a good mouth, to fix and place his head as well as to regulate his ſhoulders, to make him light in the hand, and capable of performing all ſort of airs, depends entirely upon the perfection and exactneſs of the *Stop*.

In order to form or mark the ſtop juſtly, you muſt quicken him a little, and in the inſtant that he begins to go faſter than the uſual cadence, or time of his pace, approach the calfs of your legs, immediately afterwards fling back your ſhoulders, always holding your bridle more

more and more tight, till the ſtop is made, aiding the horſe with the calfs of your legs, in order to make him bend and play his haunches.

By varying the times of making your ſtops, and the places where you make them, you will teach your horſe to obey exactly the hand and heel, which is the end that every one ſhould propoſe to attain, in every kind of exerciſe of the manege: with a raw and young horſe, make but very few ſtops, and when you make them, do it by degrees, very gently, and not all at once; becauſe nothing ſo much ſtrains and weakens the hocks of a ſtiff and aukward horſe, as a ſudden and rude ſtop.

It is agreed by every body, that nothing ſo much ſhews the vigour and obedience of a horſe, as his making a beautiful and firm ſtop at the end of a ſwift and violent career. There are, however, many horſes that have a good deal of vigour and agility, who cannot ſtop without feeling pain, while there are others who are not ſo ſtrong and active who ſtop very eaſily; the reaſon of this is plain. In the firſt place, the facility of ſtopping depends upon the natural aptneſs and conſent of the horſe: in the next place, his make and the proportions which the different parts of his body have to each other, muſt be conſidered; therefore, we muſt meaſure the merit of a ſtop, by the ſtrength and temper of the horſe, by the ſteadineſs of his head and neck, and the condition of his mouth and haunches.

It will be in vain to look for the juſtneſs and perfection of the ſtop in a horſe that is any ways defective; the bars being too delicate, or too hard, a thick tongue, the channel of his mouth narrow, the thropple confined, neck ſhort, fore-hand heavy, or too low, reins weak, or too ſtiff, too much heat, or too much phlegm in his temper, or ſluggiſhneſs; here are a number of faults not eaſy to be corrected.

A horſe, though he is ſtrong in his ſhoulders, in his legs, and reins; yet, if he is low before, will have much difficulty to collect himſelf upon his haunches ſo as to make a good ſtop; on the contrary, if his ſhoulders and neck are high and raiſed, he will have the greater part of the qualities requiſite to it.

A horſe who is long in the back generally ſtops very aukwardly, and without keeping his head ſteady. A horſe that is ſhort and truſſed, with a thick neck, generally ſtops upon his ſhoulders. The firſt finds too much difficulty to collect his ſtrength ſo ſuddenly, in order to put himſelf upon his haunches; and the other is not able to call it out and diſtribute it with vigour through all his limbs. In effect, when a horſe gallops, the ſtrength of his reins, of his haunches, and hocks, is all employed in puſhing the whole machine forwards; and that of his ſhoulders and fore-legs to ſupport the action: now the force of his hinder-parts being thus violently agitated, and approaching too near that which lies in the fore-parts, a ſhort bodied horſe cannot find all at once that counterpoiſe,

that

that juſt equilibre which characteriſes a beautiful ſtop.

A horſe which cannot ſtop readily, miſemploys very often his ſtrength in running; examine him, and you will find that he abandons himſelf entirely upon his ſhoulders. Conſider, likewiſe, the proportions of his neck, and his thropple, the condition of his feet, the make of his reins and hocks; in ſhort, apply yourſelf to the diſcovery of his temper, character, and humour.

That horſe whoſe neck is *hollow*, or *ewe-necked*, inſtead of balancing himſelf upon his haunches, will arm himſelf againſt his cheſt, and will thereby make his ſtop harſh and diſagreeable: weak feet, hocks that give him pain, will make him hate the ſtop; he will either endeavour to avoid it, or he will make it with fear; ſo that he will be totally abandoned upon the appuy. If he carries his noſe high, and is hollow backed at the ſame time, it will be impoſſible for him to unite, and put himſelf together, ſo as to be ready, and to *preſent* his front, if I may be allowed the word, to the ſtop; becauſe the ſtrength of the nape of the neck depends upon the chine, and his powers being thus diſunited and broken, he will make his ſtop upon his ſhoulders.

There is another ſort of horſes who, in hopes of avoiding the conſtraint of ſtopping upon their haunches, plant themſelves upon their two hind-legs; yield the hand to them in the inſtant, and preſs them forward,

you

you will inſenſibly correct them of this defence, which happens only in caſes where you ſtop them upon declining, or uneven ground.

There are many people who, imagining they can unite their horſes by the means of making a great number of precipitate ſtops, take little heed whether the creature which they undertake is too weak, or has ſtrength ſufficient for his taſk. The horſe who, though ſtrong, has ſuffered in his chine in making his firſt ſtop, will meditate a defence in his ſecond or third. This will be to prevent the rider in his deſign; and being alarmed at the ſlighteſt motion of the hand, he will ſtop all at once; leaning with all his force upon his ſhoulders, and lifting up his croupe, which is a capital fault, and not eaſy to be remedied.

Thus it may happen that an horſe may make his ſtops very defectively, either from ſome natural or accidental fault in different parts of his body, or it may be owing to the unſkilfulneſs and ignorance of the rider, or the effect of faults and bad leſſons altogether. Principles that are true and juſt will aſſiſt and reform nature; but a bad ſchool gives birth to vices and defences that are often not to be conquered. It behoves us then to follow with exactneſs thoſe leſſons which are capable of bringing an horſe to form a perfect ſtop; that is to ſay, to ſuch a point as to be able to make his ſtop ſhort, firm, and in one time, and in which he collects and throws his ſtrength equally upon his haunches and hocks, widening and *anchoring*, if I may ſo ſay, his two

hind-feet exactly even on the ground; in such a manner, that one does not stand before the other, but both be in a line.

It would be a proof of great ignorance, to undertake to reduce a horse to the justness of the stop, before he had been worked and pushed out in the trot and gallop to both hands, or before he was so ready as to never refuse to launch out immediately upon a full gallop; for if he should happen to be restive, should disobey the spurs, or refuse to turn to either hand, the means that must be then used to fix his head, would contribute towards confirming him in one or other of these vices.

If your horse has not readily obeyed in making his stop, make him go backwards; it is a proper punishment for the fault. If in stopping he tosses up his nose, or forces the hand; in this case, keep your bridle-hand low and firm, and your reins quite equal; give him no liberty, press upon his neck with your right-hand, till he has brought down his nose, and then immediately give him all his bridle; this is the surest method to bring him into the hand.

To compel a horse to stop upon his haunches, nothing is so efficacious as a little sloping ground; it is of service to exercise such horses as are naturally too loose in their paces, who are heavy, and apt to abandon themselves upon the hand; by this means they will become light before. You must, nevertheless, examine, if his feet, his reins, his shoulders, and legs, are

are ſufficiently able to bear it; for, otherwiſe, your horſe would ſoon be ſpoiled. The whole, therefore, depends, in this caſe, as in all others, upon the ſagacity and experience of the horſeman.

When a horſeman puts his horſe to the ſtop in ſuch a place as I have mentioned, he ſhould put the ſtreſs of his aids rather in his thighs and knees, than in the ſtirrups. One of the moſt trying leſſons to which an horſe can be put, is to ſtop him, and make him go backward up hill; therefore, upon theſe occaſions, you muſt eaſe the fore-parts of the horſe as much as you can, and throw your whole weight upon the hinder. We have already ſaid, that there are ſome horſes which, from weakneſs in their make, can never be brought to form a juſt and beautiful ſtop. There are others, likewiſe, who are apt to ſtop too ſuddenly and ſhort upon their ſhoulders, though otherwiſe naturally too much raiſed before, and too light. Theſe employ all their powers, in order to ſtop all at once, in hopes either of putting an end to the pain they feel from the rudeneſs of the ſtop, or elſe, perhaps, that ſome defect of ſight makes them apprehend they are near ſomething that they fear; for almoſt all horſes blind of one eye only, or of both, ſtop with the greateſt readineſs. Take care never to make theſe ſort of horſes go backward; on the contrary, ſtop them ſlowly, and by degrees, in order to embolden them, remembering never to force, or keep them in too great a degree of ſubjection.

I have

I have thus ſhewn that a ſtop that is made with eaſe, ſteadineſs, and according to the rules, will contribute a great deal towards putting a horſe upon his haunches, and towards his acquiring that firm, equal, and light appuy which we always deſire to gain; becauſe a juſt ſtop makes a horſe bend and ſink his hinder-parts. I have made it, likewiſe, appear that a ſudden and ill-executed ſtop raiſes the fore-parts too much; ſtiffens the hocks, and rather takes a horſe off his haunches than ſets him upon them. Let us now proceed to the leſſon of teaching a horſe to go backwards.

CHAP. VI.

Of teaching a Horſe to go backwards.

THE action of a horſe when he goes backward is, to have always one of his hinder-legs under his belly, to puſh his croupe backward, to bend his haunches, and to reſt and balance himſelf one time on one leg, and then on the other. This leſſon is very efficacious to lighten a horſe, to ſettle him in the hand, to make him ready to advance and go forward; and to prepare him to put himſelf together, and ſit down upon his haunches.

It ſhould not, however, be practiſed till the horſe has been well laid out and worked in the trot, and his limbs are become ſupple; becauſe, till he is arrived

at this point, you ſhould not begin to unite or put him *together*; care muſt be taken that this action of going backward be juſt; and that in performing it the horſe keep his head ſteady, fixed, and in a right place, that his body be truſſed or gathered up as it were under him, that his feet be even, that he be not upon his ſhoulders, but, on the contrary, on his haunches; for, if he ſhould be falſe as to any of theſe particulars, this leſſon, very far from putting him together, would have the contrary effect, and diſunite him.

In order that a horſe may be able to execute what is required of him, he muſt firſt comprehend what it is that is aſked of him; and for this purpoſe the horſeman ſhould make his leſſons ſhort, and demand but little at a time; begin then to make him go backward, when he is arrived far enough to underſtand what you expect him to do; but, at firſt, be contented with a little, as it is ſufficient if he underſtand what you want.

There are horſes who can go backward not only with great eaſe, but do it even with the exactneſs of horſes that are perfectly dreſt. If you examine theſe horſes, you will find that all the parts of their body are exactly proportioned, they have ſtrength, and nature herſelf has taught them to unite themſelves; but there are others who cannot go backward without great difficulty; theſe are weak in the back, or otherwiſe imperfect in their make; do not demand too much

of theſe, work them with caution, for rigour, with ſuch horſes, is never ſucceſsful.

There is another ſort of horſes who never can be reconciled to ſubjection. Whenever you try to make them go backward, they fix their fore-feet faſt upon the ground, and arm themſelves; in this caſe, you muſt endeavour to win them as it were inſenſibly, and by degrees. For this purpoſe, raiſe your hand a little, remove it from your body at the ſame time; ſhake your reins, and you will find that by degrees you will accuſtom your horſe to obey; but remember, at the ſame time, that you would have a leſs ſhare of reaſon than the animal you undertake to dreſs, were you to expect to reduce him to obedience all at once: your horſe anſwering to the reins which you ſhake, will move perhaps only one of his fore-feet, leaving the other advanced; this poſture, without doubt, is defective, becauſe he is diſunited; but as perfection cannot be gained at once, patience and gentle uſage are the only certain methods of bringing your horſe to perform what you want. There are others who, when they go backward, do it with fury and impatience. Theſe you ſhould correct briſkly, and ſupport lightly, with your legs, while they go backward. There is another ſort, who work their lower jaw about as if they wanted to catch hold of the bit, who beat upon the hand, and endeavour to force it; to ſuch horſes you muſt keep your hand extremely low, and your reins exactly even; diſtribute equally the power of each,

by rounding your wriſt, and keeping your nails exactly oppoſite your body.

After having made your horſe go backwards, let him advance two or three ſteps, if he obeys the hand readily. This will take off any diſlike or fear he may entertain from the conſtraint of going backward; if he forces the hand in going backward, theſe three ſteps forward will contribute to bring him into it again; and, laſtly, they prevent any vice that this leſſon might otherwiſe produce. After having advanced three ſteps, let him ſtop, and turn him; you will by this means ſupport him, and take him off from any ill deſigns which the treatment you are obliged to obſerve towards him, in order to make him ſtop and go backward with preciſion and order, might otherwiſe give riſe to. After having turned him, make him go backward; you will prevent his having too great a deſire of going too ſoon from the place where he ſtopped, as well as from that to which he turned.

The moment the ſtop is made, give him his bridle: by ſtopping you have augmented the degree of appuy in the horſe's mouth; were you, therefore, not to ſlack your hand, you muſt encreaſe it ſtill more, in order to make him go backward, and from hence a hard hand and bad mouth.

This reaſoning is plain, and this principle is true; notwithſtanding which, there are few horſemen who attend to it, either becauſe they never think and reflect, or elſe that the force of bad habits overcomes them.

This

This leſſon, if well weighed, and given properly, is a neceſſary and certain method of teaching horſes to make a good ſtop, of rendering them light and obedient when they pull, or are beyond the degree of being what is called *full in the hand.* — But if given improperly, or if too often repeated, it then grows to be an habit, and an habit is not correction: never practiſe it long with horſes who are hot, and who have hard mouths; their impatience and heat, joined to habit and cuſtom, would prevent them from knowing the cauſe, and feeling the effects. It is the ſame with thoſe who have ſhort fore-hands; for as they are generally thick-ſhouldered and heavy, the difficulties they feel to collect themſelves upon their haunches, naturally diſpoſes them to preſs the branches of the bit againſt their cheſt; by which means this leſſon becomes quite ineffectual.

CHAP. VII.

Of the uniting or putting a Horſe together.

THE end which the horſeman propoſes to attain by his art, is to give to the horſes which he undertakes the *Union*, without which no horſe can be ſaid to be perfectly dreſt. Every one allows that the whole of the art depends upon this; yet few people reaſon, or act, from principles and theory, but truſt entirely to practice: it follows from hence, that they muſt work upon

upon foundations falſe and uncertain; and ſo thick is the darkneſs in which they wander, that it is difficult to find any one who is able to define this term of uniting or putting a horſe together, which is yet ſo conſtantly repeated in the mouth of every body. I will undertake, however, to give a clear and diſtinct idea of it; and for that purpoſe ſhall treat it with order and method.

The *uniting* then, or *putting together*, is the action by which an horſe draws together and aſſembles the parts of his body, and his ſtrength, in diſtributing it equally upon his four legs, and in reuniting or drawing them together, as we do ourſelves when we are going to jump, or perform any other action which demands ſtrength and agility. This poſture alone is ſufficient to ſettle and place the head of the animal, to lighten and render his ſhoulders and legs active, which, from the ſtructure of his body, ſupport and govern the greater part of his weight; being then, by theſe means, made ſteady, and his head well-placed, you will perceive in every motion that he makes a ſurpriſing correſpondence of the parts with the whole. I ſay, that from the natural ſtructure of a horſe's body, his legs, and ſhoulders, ſupport the greateſt part of his weight; in reality, his croupe, or haunches, carry nothing, if I may ſo ſay, but his tail, while his fore-legs, being perpendicular, are loaded with the head, neck, and ſhoulders; ſo that let the animal be never ſo well made, never ſo well proportioned, his fore-part, either when he is in motion, or

in

in a ſtate of reſt, is always employed, and conſequently in want of the aſſiſtance of art to eaſe it; and in this conſiſts the union of *putting together*, which, by putting the horſe upon his haunches, counterbalances and relieves his fore-part.

The *Union* not only helps and relieves the part of the horſe that is the weakeſt, but it is ſo neceſſary to every horſe, that no horſe that is diſunited can go freely; he can neither leap nor gallop with agility and lightneſs, nor run without being in manifeſt danger of falling, and pitching himſelf headlong; becauſe his motions have no harmony, no agreement one with another. It is allowed, that nature has given to every horſe a certain equilibre, by which he ſupports and regulates himſelf in all his motions: we know that his body is ſupported by his four legs, and that his four legs have a motion which is neceſſarily followed by his body; but yet this natural equilibre is not ſufficient. All men can walk: they are ſupported on two legs; notwithſtanding this, we make a great difference between that perſon to whom proper exerciſes have taught the free uſe of their limbs, and thoſe whoſe carriage is unimproved by art, and conſequently heavy and aukward. It is juſt the ſame with reſpect to an horſe; we muſt have recourſe to art to unfold the natural powers that are ſhut up in him, if we mean to make a proper uſe of thoſe limbs which nature has given him; the uſe of which can be diſcovered, and

made

made familiar to him, no other way than by working him upon true and juſt principles.

The *Trot* is very efficacious to bring a horſe to this union ſo important, and ſo neceſſary. I ſpeak of the trot in which he is ſupported and kept together, and yet ſuppled at the ſame time; this compels the horſe to put himſelf together: in effect, this trot in which an horſe is well ſupported, partakes of a quick and violent motion; it forces a horſe to collect and unite his ſtrength; becauſe it is impoſſible that a horſe that is kept together ſhould at the ſame time abandon and fling himſelf forward. I explain myſelf thus: In order to ſupport your horſe in his trot, the horſeman ſhould hold his hand near his body, keeping his horſe together a little, and having his legs near his ſides. The effect of the hand is to confine and raiſe the fore-parts of the horſe; the effect of the legs is to puſh and drive forward the hinder-parts: now if the fore-parts are kept back or confined, and the hinder-parts are driven forward, the horſe, in a quick motion, ſuch as the trot, muſt of neceſſity ſit down upon his haunches, and unite and put himſelf together. For the ſame reaſon, the making your horſe to *launch* out *vigorouſly* in his trot, and quickening his *cadence* from time to time, putting him to make *Peſades*, ſtopping him, and making him go backward, will all contribute towards his acquiring the union. I would define his going off readily, or all at once, not to be that violent and precipitate

manner of running, but only when the horſe is a little animated, and goes ſomewhat faſter than the ordinary time of his pace. If your horſe trots, preſs him a little; in the inſtant that he redoubles and quickens his action, moderate and ſhorten, if I may ſo ſay, the hurry of his pace; the more then that he preſſes to go forward, the more will his being checked and confined tend to unite his limbs, and the union will owe its birth to oppoſite cauſes; that is to ſay, on one hand, to the ardour of the horſe who preſſes to go forward, and to the diligence and attention of the horſeman on the other, who, by holding him in, ſlackens the pace, and raiſes the force-parts of the creature, and at the ſame time diſtributes his ſtrength equally to all his limbs. The action of a horſe, when going backward, is directly oppoſite to his abandoning himſelf upon his ſhoulders; by this you compel him to put himſelf upon his haunches: this leſſon is by ſo much therefore the more effectual, as that the cauſe of a horſe's being diſunited is often owing to the pain he feels in bending his haunches.

The *peſades* have not leſs effect, eſpecially upon horſes that are clumſy and heavy ſhouldered; becauſe they teach them to uſe them and to raiſe them up; and when they raiſe them up, it follows of neceſſity, that all their weight muſt be thrown upon their haunches. A light and gentle hand then, and the aids of the legs judiciouſly managed, are capable to give a horſe the union; but it is not ſo clear at what time we ought to

begin to put a horſe upon his haunches. It is not neceſſary, before we do this, that the horſe ſhould have his ſhoulders entirely ſuppled: it is evident, that a horſe can never ſupport himſelf upon his haunches, unleſs his fore-part be lightened; let us ſee then by what means we may hope to acquire this ſupplenefs, the only ſource of light and free action.

Nothing can ſupple more the ſhoulder than the working a horſe upon large circles: walk him firſt round the circle, in order to make him know his ground; afterwards, try to draw his head *in*, or towards the center, by means of your inner-rein, and inner-leg. For inſtance, I work my horſe upon a circle, and I go to the right. I draw his head to the right, by pulling the right-rein: I bring *in* his outward ſhoulder by the means of the left-rein; and I ſupport him at the ſame time with my inner leg. Thus the horſe has, if I may ſo ſay, his head in the center, although the croupe is at liberty. The right-leg croſſes over the left-leg; and the right-ſhoulder is ſuppled while the left-leg ſupports the whole weight of the horſe in the action. In working him to the left hand, and following the ſame method, the left-ſhoulder ſupples, and the right is preſſed and confined.

This leſſon, which tends not only to ſupple the ſhoulders, but likewiſe to give an appuy, being well comprehended by the horſe, I lead him along the ſide of the wall. Having placed his head, I make uſe of the inner rein, which draws in his head; and I bring in his outward

outward ſhoulder by means of the other rein. In this poſture I ſupport him with my inner leg, and he goes along the wall; his croupe being *out*, and at liberty, and his inner leg paſſing over and croſſing his outward leg at every ſtep he makes. By this I ſupple his neck, I ſupple his ſhoulders, I work his haunches, and I teach the horſe to know the heels. I ſay that the haunches are worked, though his croupe is at liberty; becauſe it is from the fore-parts only that a horſe can be upon his haunches.

In effect, after having placed his head, draw it *in*, and you will lengthen his croupe; if you raiſe him higher before than behind, his legs come under his belly, and conſequently he bends his haunches. It is the ſame as when he comes down hill, his croupe being higher than his fore-parts, is puſhed under him, and the horſe is upon his haunches; ſince it is evident that the hinder ſupport all the fore-parts; therefore, in going along the ſide of the wall, by the means of the inner-rein, I *put together* and *unite* my horſe.

Behold then, in ſhort, the moſt certain method of enabling yourſelf to give to a horſe this *Union*, this freedom and eaſe, by which learning how to balance his weight equally, and with art, and diſtributing his ſtrength with exactneſs to all his limbs, he becomes able to undertake and execute, with juſtneſs and grace, whatever the horſeman demands of him, conformable to his ſtrength and diſpoſition.

CHAP. VIII.

Of the Pillars.

IT is the ſame with reſpect to the pillars, as with all other leſſons which you muſt teach a horſe, in order to make him perfect in his air. Excellent in itſelf, it becomes pernicious and deſtructive under the direction of the ignorant, and is not only capable to diſhearten any horſe, but to ſtrain him, and to ſpoil and ruin him entirely.

The pillar partly owes its origin to the famous Pignatelli; Meſſrs. De la Broue and Pluvinel, who were his ſcholars, brought it firſt into France: the firſt indeed made little uſe of it, and ſeemed to be very well apprized of its inconveniences and dangers. As for the other, one may ſay, that he knew not a better or ſhorter method of dreſſing and adjuſting a horſe. In effect, according to his notions, working a horſe round a ſingle pillar could never fail of ſetting him upon his haunches, making him advance, ſuppling and teaching him to turn roundly and exactly: and by the putting him between two pillars, provided he had vigour, he was taught to obey the heels readily, to unite himſelf, and acquire, in a ſhorter time, a good appuy in making curvets.

If he wanted to ſettle his horſe's head in a ſhort time, the pillars were very efficacious: he tied the horſe be-

tween

tween them, to the cords of the ſnaffle, which he had in his mouth, inſtead of the bridle. There he worked his horſe without a ſaddle, and maintained that if the horſe toſſed or ſhook his head, bore too much, or too little, upon his bridle, he puſhed himſelf in ſuch a manner that (as he imagined) the horſe was compelled to put himſelf upon his haunches, and to take a good appuy; eſpecially as the fear of the chambriere or whip, always ready behind him, kept him in awe. The horſe was then taken out of the two pillars, in order to be put to the ſingle pillar, with a cord tied to the banquet of the bit, as a falſe rein: here he was worked by being made to riſe before, and driven round the pillar with a deſign and in hopes of making him ſtep out and embrace, or cover well the ground he went round, to give him reſolution in his work, and to cure him of dulneſs and ſloth, if he had it in his temper. We do not know whether Mr. Pluvinel derived any real advantages from this method or not; but be that as it will, it prevails no longer among us. It muſt be owned that the two pillars of his inventing are ſtill preſerved, and that no manege is without them; but, at leaſt, we have ſuppreſſed the ſingle pillar, which ſerves only to fatigue and harraſs a horſe: learn never to put a horſe between the two pillars till he is well ſuppled, and we have given him the firſt principles of the union between the legs, which are the natural pillars that every horſeman ſhould employ. We muſt take care too to

work

work the horſe with great prudence at firſt, and as gently as poſſible; for a horſe being, in this leſſon, very much confined and forced, and not being able to eſcape, nor to go forward nor backward, he oftentimes grows quite furious, and abandons himſelf to every motion that rage and reſentment can ſuggeſt. Begin then this leſſon in the plaineſt manner, contenting yourſelf with making him go only from ſide to ſide by means of the ſwitch, or from fear of the chambriere. The horſe, at the end of ſome days, thus become obedient, and accuſtomed to the ſubjection of the pillars, try to make him inſenſibly go into the cords, which, he will do readily, endeavour to get from him a ſtep or two exact, and in time of the *paſſage* or *piaffer*. If he offers, or preſents himſelf to it, be it never ſo little, make him leave off, encourage him, and ſend him to the ſtable; augment thus your leſſons by degrees, and examine and endeavour to diſcover to what his diſpoſition turns, that you may cultivate and improve it.

The worſt effect of the pillars, is the hazard you run of entirely ruining the hocks of your horſe, if you do not diſtinguiſh very exactly between thoſe parts and the haunches. Many people think that when the horſe goes into the cords, he is of conſequence upon his haunches; but they do not remark that often the horſe only bends his hocks, and that his hock pains him by ſo much the more, as his hinder-feet are not in their due equilibre.

The fore-legs of a horſe are made like thoſe of a man, the knees are before or *without*; the hinder legs are ſhaped like our arms, he bends his hocks as we do our elbows; therefore, if he riſes before very high, he muſt ſtretch and ſtiffen his hocks, and conſequently can never be ſeated upon his haunches. To be therefore upon his haunches, the horſe muſt bend and bring them under him, becauſe the more his hinder-legs are brought under him, the more his hinder-feet are in the neceſſary point of gravity, to ſupport all the weight which is in the air in a juſt equilibre.

Theſe remarks are ſufficient to evince the inconveniencies that may ariſe from the pillars. Never quit ſight of theſe principles: you will find that by adhering to them, the horſe that is dreſt according to their tenour, will be a proof of the real advantages that you may draw from a leſſon which never does harm, but when occaſioned by the imprudence or ignorance of thoſe who give it.

CHAP. V.

Of Aids and Corrections.

AN *aid* may be termed whatever aſſiſts or directs a horſe, and whatever enables him to execute what we put him to do.

Corrections are whatever methods we uſe to awe, or puniſh him whenever he diſobeys; aids, therefore, are to pre-

prevent, and corrections to puniſh, whatever faults he may commit.

The aids are various, and to be given in different manners, upon different occaſions. They are only meant to accompany the eaſe and ſmoothneſs of the air of the horſe, and to form and maintain the juſtneſs of it; for this reaſon they ought to be delicate, fine, ſmooth, and ſteady, and proportioned to the ſenſibility or feeling of the horſe; for if they are harſh and rude, very far from aiding, they would throw him into diſorder, or elſe occaſion his manege to be falſe, his time to be broke, and conſtrained and diſagreeable.

Corrections are of two ſorts: you may puniſh your horſe with the ſpurs, the ſwitch, or chambriere: you may puniſh him by keeping him in a greater degree of ſubjection; but, in all theſe caſes, a real horſeman will endeavour rather to work upon the underſtanding of the creature, than upon the different parts of his body. A horſe has imagination, memory, and judgment; work upon theſe three faculties, and you will be moſt likely to ſucceed. In reality, the corrections which reduce a horſe to the greateſt obedience, and which diſhearten him the leaſt, are ſuch as are not ſevere; but ſuch as oppoſe and thwart the *horſe*, conſiſt in oppoſing him in what he wants to do, by reſtraining and putting him to do directly the contrary. If your horſe do not advance, or go off readily; or if he is ſluggiſh, make him go ſideways, ſometimes to one hand, ſometimes to the other, and drive him forward, and ſo alter-

alter alternatively. If he goes forward too faſt, being extremely quick of feeling, moderate your aids, and make him go backward ſome ſteps; if he preſſes forward with hurry and violence, make him go backward a great deal. If he is diſorderly and turbulent, walk him ſtraight forward, with his head *in*, and croupe *out*: theſe ſorts of correction have great influence upon moſt horſes.

It is true, that there are ſome of ſo rebellious and bad a diſpoſition, which, availing themſelves of their memory to falſify their leſſons, require ſharp correction, and upon whom gentle puniſhment would have no effect; but, in uſing ſeverity to ſuch horſes, great prudence and management are neceſſary. The characteriſtic of a horſeman is, to work with deſign, and to execute with method and order. He ſhould have more forbearance, more experience, and more ſagacity, than moſt people are poſſeſſed of. The *Spurs*, when uſed by a knowing and able horſeman, are of great ſervice; but when uſed improperly, nothing ſo ſoon makes a horſe abject and jadiſh: given properly, they awe and correct the animal; given unduly, they make him reſtive and vicious, and are even capable of diſcouraging a dreſt horſe, and giving him a diſguſt to the manege. Do not be too haſty, therefore, *to correct your horſe with them.*

Be patient: if your horſe deſerves puniſhment, puniſh him ſmartly, but ſeldom; for, beſides your habituating him to blows till he ceaſes to mind them, you will

aſtoniſh and confound him, and be more likely to make him rebel, than to bring him to the point you aim at. To give your horſe both ſpurs properly, you muſt change the poſture of your legs, and, bending your knee, ſtrike him with them at once, as quick and firmly as you can. A ſtroke of the ſpur wrongly given is no puniſhment; it rather hardens the horſe againſt them, teaches him to ſhake and friſk about his tail, and often to return the blow with a kick. Take care never to open your thighs and legs, in order to give both ſpurs; for beſides that the blow would not be at all ſtronger for being given in this manner, you would by this means loſe the time in which you ought to give it, and the horſe would rather be alarmed at the motion you make in order to give the blow, than puniſhed by it when he felt it; and thence your action becoming irregular, could never produce a good effect.

The chambriere is uſed as a correction: it ought, however, to be uſed with diſcretion; we will ſuppoſe it to be in able hands, and forbear to ſay more about it. As for the ſwitch, it is ſo ſeldom made uſe of to puniſh a horſe, that I ſhall not ſpeak of it till I come to treat of the *aids*.

By what has been ſaid of corrections, it is apparent that the horſeman works not only upon the underſtanding, but even upon his ſenſe of feeling.

A horſe has three ſenſes, upon which we may work; hearing, feeling, and ſeeing. The touch is that ſenſe by which we are enabled to make him very quick and deli-

delicate; and when he is once brought to underſtand the aids which operate upon this ſenſe, he will be able to anſwer to all that you can put him to.

Though the ſenſes of hearing and ſight are good in themſelves, they are yet apt to give a horſe a habit of working by rote, and of himſelf, which is bad and dangerous.

The *aids* which are employed upon the touch, or feeling, are thoſe of the legs, of the hand, and of the ſwitch. Thoſe which influence the ſight proceed from the ſwitch; thoſe which affect the ſight and hearing both, are derived from the ſwitch and the horſeman's tongue.

The ſwitch ought to be neither long nor ſhort; from three to four feet, or thereabouts, is a ſufficient length. You can give your aids more gracefully with a ſhort than a long one. In a manege, it is generally held on the contrary hand to which the horſe is going, or elſe it is held up high at every change of hands; by holding the ſwitch, the horſeman learns to carry his hand with eaſe and grace, and to manage his horſe without being encumbered by it. To *aid* with the ſwitch, you muſt hold it in your hand in ſuch a manner, that the point of it be turned towards the horſe's croupe; this is the moſt convenient and eaſy manner: that of aiding with it, not over the ſhoulder, but over the bending of your arm, by removing your left-arm from your body, and keeping it a little bent, ſo as to make the end of the

ſwitch fall upon the middle of the horſe's back, is very difficult to execute.

Shaking the ſwitch backward and forward, to animate the horſe with the ſound, is a graceful aid; but till a horſe is accuſtomed to it, it is apt to drive him forward too much.

In caſe your horſe is too light and nimble with his croupe, you muſt aid before only with the ſwitch: if he bends or ſinks his croupe, or toſſes it about without kicking out, you muſt aid juſt at the ſetting on of the tail.

If you would have him make croupades, give him the ſwitch a little above the hocks.

To aid with your tongue, you muſt turn it upward againſt the palate of the mouth; ſhut your teeth, and then remove it from your palate. The noiſe it makes is admirable to encourage a horſe to quicken, and put him together; but you muſt not uſe it continually, for inſtead of animating your horſe, it would ſerve only to lull him.

There are people who, when they work their horſes, whiſtle and make uſe of their voices to them: theſe aids are ridiculous; we ſhould leave theſe habits to grooms and coachmen, and know that cries and threats are uſeleſs and unbecoming. The ſenſe of hearing can ſerve, at the moſt, only to confound and ſurpriſe a horſe; and you will never give him exactneſs and ſenſibility by ſurpriſing him.

The ſame may be ſaid of the ſight; whatever ſtrikes this ſenſe operates likewiſe upon the memory, and this method ſeldom produces a good effect; for you ought to know how important it is to vary the order of your leſſons, and the places where you give them, ſince it is certain that a horſe who always works in the ſame place, works by rote, and attends no longer to the aids of the hand and heels.

It is the ſame with hot and angry horſes, whoſe memory is ſo exact, and who are ſo ready to be diſordered and put out of humour, that if the leaſt thing comes in their way during their leſſons, they no longer think of what they were about: the way of dealing with theſe horſes is to work them with lunettes on their eyes; but it muſt be remembered, that this method would be dangerous with horſes which are very impatient, ſo hot and averſe to all ſubjection, and ſo ſenſible to the aids, as to grow deſperate to ſuch a degree as to break through all reſtraint, and run away headlong. It is, therefore, unſafe with theſe horſes, becauſe they could not be more blinded even with the lunettes, than they are when poſſeſſed with this madneſs, and which ſo blinds them that they no longer fear the moſt apparent dangers.

Having ſaid thus much of the aids which operate upon the touch, hearing, and ſight, we muſt now confine ourſelves to diſcourſe upon thoſe which regard the touch only; for, as has been already ſaid,

theſe only are the aids by which a horſe can be dreſt, ſince it is only by the hand and heel that he can be adjuſted.

The horſeman's legs, by being kept near the horſe's ſides, ſerve not only to embelliſh his ſeat, but, without keeping them in this poſture, he never will be able to give his aids *juſtly*. To explain this: if the motion of my leg is made at a diſtance from the horſe, it is rather a correction than an aid, and alarms and diſorders the horſe: on the contrary, if my leg is near the part that is moſt ſenſible, the horſe may be aided, advertiſed of his fault, and even puniſhed in much leſs time; and conſequently, by this means, kept in a much better degree of obedience.

The legs furniſh us with four ſorts of aids; the inſide of the knees, the calfs, pinching delicately with the ſpurs, and preſſing ſtrongly upon the ſtirrups. The eſſential article in dreſſing a horſe, is to make him know the gradation of theſe ſeveral aids, which I will explain. The aids of the inſide of the knees is given by cloſing and ſqueezing your knees in ſuch a manner, that you feel them preſs and graſp your horſe extremely. You aid with the calfs of the legs, by bending your knees ſo as to bring your calfs ſo cloſe as to touch the horſe with them.

The aid of pinching with the ſpurs is performed in the ſame manner, by bending your knees, and touching the hair of the horſe with the ſpurs only, without piercing the ſkin.

The

The laſt aid, which is only proper for very ſenſible and delicate horſes, conſiſts in ſtretching down your legs, and preſſing them firm upon the ſtirrups.

The ſtrongeſt aid is that of pinching with the *Spur*: the next in degree, is applying the calf of the leg; preſſing with the knees is the third; and leaning upon the ſtirrup is the laſt and leaſt: but if theſe aids are given injudiciouſly, they will have no effect. They muſt accompany and keep pace with the hand; for it is in the juſt correſpondence between the heel and hand in which the truth and delicacy of the art conſiſt. Without this agreement there is no riding, nor nothing can be done. It is the fountain of all juſtneſs; it conſtitutes and directs all the cadence, meaſure, and harmony of all the airs: it is the ſoul of delicacy, brilliancy, and truth, in riding; and as a perſon who plays on a muſical inſtrument, adapts and ſuits his two hands equally to the inſtrument, ſo the man who works a horſe ought to make his hands and legs agree exactly together. I ſay his hands and legs ſhould accord and anſwer one to the other, with the ſtricteſt exactneſs, becauſe the niceſt and moſt ſubtile effects of the bridle proceed entirely from this agreement; and, however fine and nice a touch an horſeman may be endued with, if the times of aiding with the legs are broken and imperfect, he never can have a good hand; becauſe it is evident that a good hand is not only the offspring of a firm and good ſeat, but owing likewiſe to the proportions and harmony of all the aids together.

I underſtand by the harmony and agreement of the aids, the art of knowing how to ſeize the moment in in which they are to be given, and of giving them equally and in proportion, as well as of meaſuring and comparing the action of the hands and legs together, by which both thoſe parts being made to act together, and in one time, will create and call out, as it were, thoſe cadences and equalities of time of which the fineſt airs are compoſed; meaſures and cadences which it is not poſſible to deſcribe, but what every man, who calls himſelf a horſeman, ought to comprehend, attend to, and feel.

If I want to make my horſe go forward, I yield my hand to him, and at the ſame time cloſe my legs; the hand ceaſing to confine, and the legs driving his hinder-parts, the horſe obeys.

When I have a mind to ſtop him, I hold him in, and approach my legs to his ſides gently, in order to proportion my aids to what I aſk of him to do; for I would not have it felt more than juſt to make him ſtop upon his haunches.

If I want to turn him to the left, I carry my hand to the left, and ſupport him at the ſame time; that is to ſay, I approach my left-leg, my hand then guides the horſe to the left, and my leg, which operates at the ſame time, helps him to turn; becauſe, by driving his croupe to the right, his ſhoulder is enabled to turn with more eaſe.

If

If I want to go to the right, I carry my hand to the right, and I ſupport him with my right-hand; my leg determining his croupe to the left, facilitates the action of the ſhoulder, which my hand had turned to the right.

When I would make a change to the right, my left-rein directs the horſe, and my left-leg at the ſame time confines the croupe, ſo that it cannot eſcape; but it muſt follow the ſhoulders. If I would change hands again to the left, my right-rein then guides the horſe, and my right-leg goes juſt the ſame as my left-leg did in going to the right.

I undertake to work the ſhoulders and croupe at the ſame time; for this purpoſe I carry my hand *out*. The inner-rein acts, and the outward leg of the horſe is preſſed, either by this rein, or by my outward leg; ſo that the outward rein operates upon the ſhoulders, and the inner-rein, with my outward-leg, direct the croupe.

I put my horſe to curvets: I aid him with my outward rein; and if he is not enough upon his haunches, my legs, accompanied with the inner-rein, aid me to put him more upon them: if he turns his croupe *out*, I aid and ſupport him with my outward leg; if he flings it *in* too much, I confine him with my inner-leg.

I put him to make curvets ſideways: my outward rein brings his outward ſhoulder *in*; becauſe the outward ſhoulder being brought *in*, his croupe is

left at liberty: but, if I have occaſion, I uſe my inner rein; and if his croupe is not ſufficiently confined, I ſupport it with my outward leg.

Again I put him to make curvets backwards; I uſe then my outward rein, and keep my hand near my body; at each cadence that the horſe makes, I make him feel a *Time*, and mark *one*, and every time he comes to the ground I receive or catch him as it were in my hand; but theſe *Times* ought not to be diſtant above an inch or two, at the moſt; I then eaſe my legs to him, which, nevertheleſs, I approach inſenſibly every time he riſes: thus, by making my hands and legs act together, I learn not only to work a horſe with juſtneſs and preciſion, but even to dreſs him to all the airs, of which I ſhall ſpeak more diſtinctly, and more at large.

As to the reſt, be it remembered that it is not alone ſufficient to know how to unite your aids, and to proportion them as well as the corrections to the motions, and the faults in the horſe's air, which you would remedy: but whenever you are to make uſe of them, you muſt conſider likewiſe if they are ſuitable, and adapted to the nature of the horſe; for, otherwiſe, they will not only prove ineffectual, but be the occaſion even of many diſorders.

CHAP.

CHAP. X.

Of the Paſſage.

THE Paſſage is the Key which opens to us all the juſtneſs of the art of riding, and is the only means of adjuſting and regulating horſes in all ſorts of airs; becauſe, in this action, you may work them ſlowly, and teach them all the knowledge of the leg and hand, as it were inſenſibly, and without running any riſque of diſguſting them, ſo as to make them rebel.

There are many ſorts of the paſſage. In that which is derived from the trot, the action of the horſe's legs is the ſame as in the trot. The paſſage is only diſtinguiſhed from the trot, which is the foundation of it, by the extreme union of the horſe, and by his keeping his legs longer in the air, and lifting them both equally high, and being neither ſo quick nor violent as in the action of the trot.

In the paſſage which is founded on the walk, the action of the horſe is the ſame as in the trot, and of conſequence, the ſame as in the walk, with this difference, that the horſe lifts his fore feet a good deal higher than his hinder, that he marks a certain time or interval ſufficiently long between the motion of each leg; his action being much more together, and ſhortened, more diſtinct and ſlow than the ordinary walk, and not

ſo extended as in the trot, in ſuch a manner, that he is, as it were, kept together and ſupported under himſelf.

Laſtly, There is another ſort of paſſage to which the trot likewiſe gives birth, and in which the action is ſo quick, ſo diligent, and ſo ſupported, that the horſe ſeems not to advance, but to work upon the ſame ſpot of ground.

The Spaniards call the horſes who take this ſort of *Paſſage*, piſſidores. This ſort of horſes have not their action ſo high and ſtrong as the other, it being too quick and ſudden; but almoſt all horſes which are enclined to this ſort of paſſage, are generally endowed with a great ſhare of gentleneſs and activity.

No horſe ſhould be put to paſſage till he has been well *trotted* out, is ſupple, and has acquired ſome knowledge of the *Union*. If he has not been well trotted, and by that means taught to forward readily his action when put to the paſſage, being ſhortened and retained, you would run the riſque of his becoming *reſtive* and *Ramingue*; and was he utterly unacquainted with the *Union*, the *Paſſage* requiring that he ſhould be very much together, he would not be able to bear it; ſo that finding himſelf preſſed and forced on one hand, and being incapable of obeying on the other, he would reſiſt and defend himſelf.

There are ſome people who, obſerving a horſe to have ſtrength and agility, and naturally diſpoſed to *unite* himſelf, endeavour to get from him the *times* of

the

the paſſage. They ſucceed in their attempt, and immediately conclude that they can paſſage their horſe whenever they will, and ſo preſs him to it before he has been ſufficiently ſuppled and taught to go forward readily, and without retaining himſelf. Hence ariſe all the diſorders into which horſes plunge themſelves; which, if they had been properly managed at firſt, would have been innocent of all vice.

Farther, you ought to ſtudy well the nature of every horſe; you will diſcover of what temper he is, from the firſt moment you ſee him in his paſſage, and to what he is moſt inclined by nature. If he has any ſeeds of the *Ramingue* in him, his action will be *ſhort* and *together*; but it will be retained and loitering, the horſe craving the aids, and only advancing in proportion as the rider gives them, and drives him forward. If he is light and active, quick of feeling, and willing, his action will be free and diligent, and you will perceive that he takes a pleaſure to work of himſelf, without expecting any *Aids*.

If he is of an hot and fiery nature, his action will be ready and ſudden; but it will ſhew that he is angry and impatient of the ſubjection. If he wants an inclination and will, he will be unquiet; he will croſs his legs, and his action will be perplexed. If he is fiery, and heavy at the ſame time, his action will be all upon the hand.

If, beſides this, he has but a little ſtrength, he will abandon himſelf entirely upon the appuy. Laſtly, if

he

he is cold and ſluggiſh in his nature, his motion will be unactive and dead; and even when he is enlivened by good leſſons, you will always be able to diſcover his temper, by ſeeing the *Aids* which the rider is obliged to give him from time to time, to hinder him from ſlackening or dropping the *Cadence* of his paſſage.

Having acquired a thorough knowledge of your horſe's character, you ſhould regulate all your leſſons and proceedings conformable to it. If it hurts a horſe who partakes of the *Ramingue*, to be *kept too much together*, unite him by little and little, and inſenſibly as it were, and quite contrary from putting him to a ſhort and united paſſage all at once, extend and puſh him on forward; paſſing one while from the *Paſſage* of the walk to that of the trot, and ſo alternatively.

If your horſe is hot and impatient, he will croſs his ſteps, and not go equal; keep ſuch a horſe in a leſs degree of ſubjection, eaſe his rein, pacify him, and retain or hold him no more than is ſufficient to make him more quiet. If with this he is heavy, put him to a walk ſomewhat ſhorter and ſlower than the *Paſſage*, and endeavour to put him upon his haunches inſenſibly, and by degrees. By this means you will be enabled by art to bring him to an *Action* by ſo much the more eſſential, as by this alone an horſe is taught to know the hands and heels, as I have already obſerved, without ever being diſordered or perplexed.

CHAP.

CHAP. XI.

Of working with the Head and Croupe to the Wall.

THE leſſons of the head and croupe to the wall are excellent to confirm a horſe in obedience. In effect, when in this action, he is as it were balanced between the rider's legs; and by working the croupe along the wall, you are enabled not only to ſupple his ſhoulders, but likewiſe to teach him the aids of the legs.

For this purpoſe, after having well opened the corner, turn your hand immediately, and carry it *in*, in order to direct your horſe by your outward rein, taking always care to ſupport the croupe with your outward leg, directly over-againſt, and about two feet diſtant from the wall: bend your horſe to the way he goes, and draw back the ſhoulder that is *in* with your inner-rein; becauſe the outward leg being carried with more eaſe over the inner-leg, by means of the outward rein, the horſe will croſs and bring one leg over the other; the ſhoulders will go before the croupe; you will narrow him behind, and conſequently put him upon his haunches.

You ought to be careful at the ſame time, and ſee that your horſe never falſifies, or quits the line, either in advancing, or going backward.—If he preſſes for-

ward, ſupport him with your hand; if he hangs back, ſupport him with your legs, always giving him the leg that ſerves to drive him on, ſtronger than the other which ſerves only to ſupport him; that is, acting ſtronger with the leg that it *without*, than with that which is *within*.

The leſſon of the head to the wall is very efficacious to correct a horſe that forces the hand, or which leans heavily upon it, becauſe it compels him to put himſelf together, and be light in the hand, with leſs aids of the bridle; but no horſe that is *reſtive*, or *ramingue*, ſhould be put to it, for all narrow and confined leſſons ſerve only to confirm them in their natural vice.

Place your horſe directly oppoſite the wall, at about two feet diſtance from it; make him go ſideways, as I have already directed, in the article of *Croupe to the Wall*; but leſt one foot ſhould tread upon the other, and he ſhould knock them together and hurt himſelf, in the beginning, in both leſſons, you muſt not be too ſtrict with him, but let his croupe be rather on the contrary ſide to his ſhoulders; ſince by this means he will look to the way he is going more eaſily, and be better able to raiſe the ſhoulder and leg, which is to croſs over the other. By degrees you will gain his haunches, and he will grow ſupple before and behind, and at the ſame time become light in the hand. Never forget that your horſe ought always to be bent to the way he goes; in order to do this readily, guide him firm with the outward

rein, for very often the ſtiffneſs of the neck or head is owing to nothing but the confined action of the outward ſhoulder, it being certain that the eaſe of working either of thoſe parts depends entirely upon the other.

Your horſe going thus ſideways, carry your hand a little *out* from time to time; the inner-rein will by this means be ſhortened, and make the horſe look *in*. The more it enlarges him *before*, by keeping his fore-leg that is *in* at a diſtance from the fore-leg that is *out*; which, conſequently, bringing the hinder-leg near to the outward, confines his hinder-parts, and makes him bend his haunches, eſpecially the outward, upon which he reſts his weight, and keeps him in an equal balance.

Never put your horſe to this leſſon till he has been worked a long while upon large circles with his head *in*, or to the center, and his croupe *out*, otherwiſe you would run a riſque of throwing your horſe into great diſorder.—The moſt part of defences proceed from the ſhoulders or haunches; that is to ſay, from the fore or hinder-parts; and thence the horſe learns to reſiſt the hand or the heel. It is the want of ſuppleneſs then that hinders the horſe from executing what you put him to do; and how can it be expected that he ſhould anſwer and obey, when he is extremely ſtiff in the ſhoulders, haunches, and ribs, eſpecially if you, without reflecting that ſuppleneſs is the foundation of all, preſs and teaze him, and put him to leſſons beyond his power and capacity.

CHAP. XII.

Of Changes of the Hand, large and narrow, and of Voltes and Demivoltes.

A Change is that action whereby the horſeman guides and cauſes his horſe to go from the right-hand to the left, and from the left to the right, in order to work him equally to both hands; therefore, changing of the hands when you are to the right, is making your horſe go to the left-hand; and when on the left, making him go to the right.

The changes are made either on one line or path, or on two, and are either large or narrow. Changing the hands upon one line, is that wherein the horſe deſcribes but one line with his feet.

Changing upon two lines, is when the haunches follow, and accompany the ſhoulders; and to make this change, the horſe's feet muſt conſequently deſcribe two lines, one made by his fore-feet, the other with his hinder-feet.

Changing *large* is when the line, if the horſe makes but one, or both lines, when he deſcribes two, croſs the manege from corner to corner.

Changing narrow, is when theſe lines paſs over but a part of it.

A *Volte*

A *Volte* is generally defined to be whatever forms a circle. Voltes of two lines or paths deſcribe two, one with the horſe's fore feet, the other with his hinder-feet.

If the circle then forms a *Volte*, by conſequence half a circle forms what is called the half *Volte*. Theſe *half Voltes*, and *quarters of Voltes*, are made upon two lines as well as the *Volte*. A *Demivolte* of two treads is nothing elſe then than two half circles; one drawn by the horſe's fore-feet, the other by the hinder: it is the ſame with *quarters* of voltes.

An horſe can be worked and put to all ſorts of airs upon the *Voltes*, *half Voltes*, and *quarters of Voltes*. But as the rules neceſſary to be obſerved and followed, in making *Voltes* of two *treads*, and in changing of hands in the paſſage, are only general, I ſhall content myſelf with explaining them in this chapter, reſerving to myſelf a power of pointing out the exceptions when I ſhall come to treat of the different airs, and the different maneges that are practiſed upon the voltes.

Three things equally eſſential, and equally difficult to attain, muſt concur to form the juſtneſs of a change; they are the manner of beginning it, of continuing, and cloſing it. We will ſuppoſe you in the manege; you walk your horſe forward, you bend him properly, and you are come to the place where you intend to *change large*. For this purpoſe, make a *half ſtop*, and take care never to abandon the rein which is to bend your horſe's neck; the other rein, that is the outward rein, is that

which you muſt uſe to guide and direct him; but you muſt proportion the ſtreſs you make upon one with the other. As it is the outward-rein which determines your horſe the way he is to go, make that operate: its effect will be to bring the *outward* ſhoulder *in*; if then it brings the *outward* ſhoulder *in*, it guides and determines the horſe to the ſide to which you are going, confines and fixes the croupe at the ſame time. This is not all, at the ſame inſtant that your hand operates, ſupport your horſe with your outward-leg. Your hand having determined the ſhoulder, and fixed the croupe, your leg muſt help to ſecure it; for without the aid of the leg, the croupe would be unconfined, would be loſt, and the horſe would work only upon one line. You ſee then how requiſite it is for the horſeman to be exact, active, and to give his aids with the greateſt delicacy, in order to begin his change with juſtneſs; becauſe it is neceſſary that the time of giving the hand and leg ſhould be ſo cloſe one to the other, as not to be perceived or diſtinguiſhed.

I have already ſaid, that your hand ſhould never abandon the rein with which you bend your horſe: this is the reaſon.—Every horſe, when he makes a change, ought to look forwards the way he is going: this attitude, this turn of the neck, enables him to perform his work better, and makes him appear graceful in it; therefore, if he is turned or bent, before he begins to change, why ſhould you abandon the rein that ſerves to bend him? Since, in this caſe, you would be under a double

a double difficulty, in wanting, on one hand the point of the appuy, which ought to be found in the rein which ſerves to bend him, and the point of appuy which ought to reſult from the working of the other rein, which is to determine him.

The outward rein operates to bring *in* the outward ſhoulder: your outward leg accompanies the action of your hand; then is your change begun.

The outward ſhoulder and leg never could have been brought *in*, without paſſing over or croſſing the inner-leg and ſhoulder: this is the action which the outward leg ſhould conſtantly perform through the whole change. In order to arrive at a juſt execution of this, you ſhould be able to feel which of the feet are off the ground, and which are upon it. If the inner-leg is in the air, and the horſe is ready to put it to the ground, raiſe your hand, carry it *in* inſenſibly, and your horſe will be obliged to advance his outward leg and ſhoulder, and muſt, by this means, croſs them over the inner-leg and ſhoulder whether he will or not.

It is not ſufficient for the horſe to croſs his legs only one over the other, he muſt go forward likewiſe at the ſame time; becauſe in making the *Change large*, his feet ſhould deſcribe two diagonal lines. It is of importance, therefore, that the ſame attention be had to the inner as to the outward leg; for it is by the means of the legs only that he can advance. It is true that you ſhould endeavour to make him go forward, by putting back

your

your body, and yielding your hand; but if he will not obey theſe aids, you muſt make uſe of the calves of your legs, aiding more ſtrongly with your left-leg when you are going to the right-hand, and more ſtrongly with your right-leg, when you are going to the left.

Beſides, it is neceſſary to have an equal attention to both legs, becauſe the horſe could never work with juſtneſs, if he were not balanced equally between the rider's legs; and it is from this exact obedience only, that he is enabled to make the changes with preciſion; becauſe without a knowledge of the hand and heel, it is impoſſible he ſhould obey the motions of his rider.

In order to cloſe the change juſtly, the horſes four legs ſhould arrive at the ſame time upon a ſtraight line; ſo that a change juſtly execu'ed, and in the ſame *Cadence* or *Time*, is ſuch as is not only begun, but finiſhed likewiſe, and cloſed in ſuch a proportion, that the croupe always accompanies and keeps pace with the ſhoulders throughout.

In order to finiſh it in this manner, you muſt obſerve the following rules.

The greater number of horſes, inſtead of finiſhing their changes with exactneſs, are apt to lean on one ſide, to make their croupe go before their ſhoulders, and to throw themſelves with impatience, in order to get upon one path again; the method of correcting them for theſe irregularities, is to make a demivolte of two lines in the ſame place where they were to have cloſed their

Change;

Change; for example, if in changing to the right, they are too eager to come upon the ſtraight line, without having properly finiſhed the change, demand of them a *demivolte* to the left, which you will make them round equally with their ſhoulders and haunches.

An eſſential point, which nevertheleſs, is little regarded, is the making your horſe reſume his line, or go off again to the other hand, when he has made his change. To make him do this, you muſt carry your hand on the ſide to which you have cloſed your change, and carry it inſenſibly as it were; after which you will be able, with great eaſe, to bend your horſe to the inſide. I muſt farther explain the neceſſity of this action.

It is evident that an horſe in the paſſage neither can, nor ought, if he could, move the two feet on the ſame ſide together. In beginning and finiſhing the *Change*, the outward leg and ſhoulder preſs and paſs over the inner-leg and ſhoulder; he is, conſequently, ſupported in this action by the outward haunch, for the inner-foot behind was off the ground: now if at the cloſing of the change and in the inſtant that he is again upon one line; as for example, if in cloſing his change to the right, the horſe is ſupported in his action by the left-haunch, how is it poſſible that he can be bent to the left? To attempt this, would be to make him move two legs on the ſame ſide, which would be undertaking a thing impoſſible to be done. Being, therefore, arrived upon one line, carry your hand to the wall; this will make your horſe change his leg; he will be

ſup-

ſupported in his action by the right-haunch, and will be able to bend himſelf with great facility.

In order to make the volte true and perfect, he ought to be juſt with reſpect to his head and neck, and to have the action of his ſhoulders and haunches quite equal. When I ſay that a horſe ſhould have his ſhoulders and haunches equal, I would not be underſtood to mean that his fore-feet ſhould not cover more ground than his hinder; on the contrary, I know it is a rule, never to be departed from, that his ſhoulders ſhould precede half of the haunches; but I inſiſt that the haunches ſhould go along with, and follow exactly, the motion of the ſhoulders, for it is from their agreement, and from the harmony between the hind-legs and the fore, upon which the truth of the volte depends. The four legs of a horſe may be compared to the four ſtrings of an inſtrument. If theſe four cords do not correſpond, it is impoſſible there ſhould be any muſic: it is the ſame with a horſe, if the motions of his haunches and fore-legs are faulty, or do not act together, and aſſiſt each other; and if he has not acquired a habit and eaſe to perform what he ought to do, the moſt expert and dexterous horſeman will never be able to acquit himſelf as he ought, nor execute any air juſtly, and with pleaſure, be it either on the voltes, or ſtraight forward.

Whenever you put your horſe to the paſſage upon the voltes, he ought to make the ſame number of ſteps or *times* with his hinder as with his fore-feet; if the

ſpace

ſpace of ground upon which he works is narrow and confined, his ſteps ſhould be ſhorter.

I will ſuppoſe that he deſcribes a large circle with his fore-feet, the action of his outward ſhoulder ought conſequently to be free, and the ſhoulder much advanced, in order to make the outward leg paſs over, and croſs at every ſtep of the inner-leg, that he may more eaſily embrace his volte, without quitting the line of the circle, and without diſordering his hinder-legs, which ought likewiſe to be ſubject to the ſame laws as the fore-legs, and croſs the outward-leg over the inner, but not quite ſo much as the fore-legs; becauſe they have leſs ground to go over, and ſhould only keep the proportion.

In working upon voltes of two lines, the horſe ſhould make as many ſteps with his hinder as with his fore-feet; becauſe every horſe whoſe haunches go before the ſhoulders, and who cut and ſhorten the exact line of the volte, are apt to keep their hinder-feet in one place, and make at the ſame time one or two ſteps with their fore-feet; and by this means falſify and avoid filling up the circle in the proportion they begun it: the ſame fault is to be found with horſes which *hang back* at the end of a change, and throwing out their croupe, arrive at the wall with their ſhoulders, and conſequently fail to cloſe their change juſtly.

Farther, in working upon this leſſon, it is indiſpenſibly neceſſary that at every ſtep the horſe takes, he ſhould make his outward-leg croſs and come over the inner; becauſe this will prevent a horſe that is too quick of

feeling, or one that is *Ramingue*, from becoming *entier*, or to bend himſelf, or lean in his volte, vices that are occaſioned from having the haunches or hinder-legs too much conſtrained.

There are horſes likewiſe which have their croupe ſo light and uncertain, that from the moment they have begun the volte, they lean and widen their hinder-legs, and throw them out of the volte. To remedy this, aid with the outward-leg, carrying your bridle-hand to the ſame ſide, and not *in*; becauſe it is by the means of the *outward*-leg and *inner*-rein, that you will be enabled to adjuſt and bring *in* the croupe upon the line which it ought to keep.

If it happens that the horſe does not keep up to the line of his volte, or throws his croupe *out*, preſs him forward, letting him go ſtrait two or three ſteps, keeping him firm in the hand, and in a ſlow and juſt *time*; and uſe the aids which I have juſt now directed.—This leſſon is equally uſeful, in caſe your horſe is naturally inclined to carry his haunches too much in, and where he is *Ramingue*, or in danger of becoming ſo; but then the aids muſt be given on the ſide to which he leans and preſſes, in order to widen his hinder-parts, and to puſh the croupe *out*.

Above all, you ſhould remember, that whatever tends to bend or turn the head on one ſide, will always drive the croupe on the other. When the horſe's croupe does not follow his ſhoulder equally, this fault may proceed either from a diſobedience to the hand, or from his not anſwering the heels as he ought. If you would reme-

dy this, keep him low before; that is to ſay, keep your bridle-hand very low; and while you make him advance upon two *Treads*, aid him firmly with the calves of the legs, for as the outward-leg will confine and keep his croupe *in*, the inner-leg operating with the outward, will make him go forward.

If you find that your horſe diſobeys the heel, and throws his croupe *out* in ſpite of that aid; in this caſe make uſe of your inner-rein, carrying your hand out with your nails turned upwards. This will infallibly operate upon the croupe, and reſtrain it. Uſe the ſame remedy, if in the paſſage your horſe carries his head *out* of the volte, and you will bring it in; but you muſt remember, in both caſes, to replace your hand immediately after having carried it out, in order to make the outward-rein work, which will facilitate and enable the outward-legs to croſs over the inner. If the horſe breaks the line, and flings his croupe upon your right-heel, work him to that ſide with your left: if he would go ſideways to the left, make him go to the right: if he flings his croupe *out*, put it quietly *in*; in ſhort, if all at once he brings it in, put it quietly *out*, and, in a word, teach him by the practice of good leſſons to acquire a facility and habit of executing whatever you demand of him.

The conſequence of all the different rules and principles which I have laid down, and which may be applied equally to the changes *large* and *narrow*, to the changes upon *the Voltes*, and *half Voltes*; the conſequence

of theſe inſtructions, I ſay, will be, if practiſed judiciouſly, a moſt implicit and exact obedience on the part of the horſe, which from that moment will reſign his own will and inclination, and make it ſubſervient to that of his rider, which he muſt teach him to know, by making him acquainted with the hand and heel.

CHAP. XIII.

Of the Aids of the Body.

THE perfection of all the aids conſiſts, as I have already proved, in their mutual harmony and correſpondence; for without this agreement, they muſt be always ineffectual, becauſe the horſe can never work with exactneſs and delicacy, and keep the proportion and meaſure, which is inſeparable to all airs, when juſtly and beautifully executed.

This maxim being laid down, we ſhall undertake to demonſtrate that the *Aids of the Body* contribute, and are even capable of themſelves, from the principles of geometry, to bring us to the union of the aids of the hand and leg; and if ſo, we ſhall be obliged to own the concluſion, that they are to be preferred to all the reſt.

The juſtneſs of the aids of the body depend upon the *Seat* of the horſeman.

Till he is arrived at the point of being able to ſit down cloſe and firm in his ſaddle, ſo as to be immove-

able

able in it, it would be in vain to expect he ſhould be able to manege an horſe; becauſe, beſides that, he would be incapable of feeling his motions, he would not be poſſeſſed of that equilibre and firmneſs of ſeat which is the characteriſtic of a horſeman. I would define the equilibre to be when the horſeman ſits upon his twiſt directly down and cloſe upon the ſaddle, and ſo firm that nothing can looſen or diſturb his ſeat; and by firmneſs, I expreſs that graſp or hold with which he keeps himſelf on the horſe, without employing any ſtrength, but truſting entirely to his balance to humour and accompany all the motions of the horſe.

Nothing but exerciſe and practice can give this equilibre, and conſequently this *Hold* upon the horſe. In the beginning, the fear which almoſt every ſcholar feels, and the conſtraint which all his limbs are under, make him apt to preſs the ſaddle very cloſe with his thighs and knees; as he imagines he ſhall by this method acquire a firmer ſeat; but the very efforts that he makes to reſiſt the motions of the horſe, ſtiffen his body, and lift him out of the ſaddle; ſo that any rude motion, or unexpected ſhock, would be likely to unhorſe him, for from the moment that he ceaſes to ſit down, and quite cloſe to the ſaddle, every ſudden jerk and motion of the horſe attacking him under his twiſt, muſt ſhove him out of the ſaddle.

We will ſuppoſe then a perſon, the poſition of whoſe body is juſt and regular, and who, by being able to ſit down perpendicular, and full in his ſaddle, can feel and

unite

unite himſelf to his horſe ſo as to accompany all his motions; let us ſee then how this perſon, from the motions of his own body, will be able to accord and unite the aids or times of the hand and legs.

In order to make your horſe take, or go into the corner of the manege, you muſt begin by opening it. To open a corner, is to turn the ſhoulder before you come to it, in order to make it cover the ground, and then the croupe, which is turned in, will not follow the line of the ſhoulders till they are turned and brought upon a ſtraight line, in order to come out of the corner. In order to turn the ſhoulder to open the corner, you muſt carry your hand to the right or left, according to the hand to which you are to go; and to throw *in* the croupe, you muſt ſupport it with the leg on that ſide to which you carry your hand.

To make the ſhoulders turn, and come out of the corner, you muſt carry your hand on the ſide oppoſite to that to which you turned it, in order to go into the corner; and that the croupe may paſs over the ſame ground as the ſhoulders, you muſt ſupport with the leg on the contrary ſide to that with which you aided, in order to bring the haunches in: the horſe never can perform any of theſe actions without an entire agreement of all theſe aids, and one ſingle motion of the body will be ſufficient to unite them all with the utmoſt exactneſs. In effect, inſtead of carrying your hand *out*, and ſeconding that aid with the leg, turn your body, but imperceptibly, towards the corner, juſt

as

as if you intended to go into it yourſelf; your body then turning to the right or left, your hand, which is one of its appurtenances, muſt neceſſarily turn likewiſe, and the leg of the ſide on which you turn will infallibly preſs againſt the horſe and aid him. If you would come out of the corner, turn your body again, your hand will follow it, and your other leg approaching the horſe, will put his croupe into the corner, in ſuch a manner, that it will follow the ſhoulders, and be upon the ſame line. It is by theſe means that you will be enabled to *time* the aids of the hand and legs with greater exactneſs than you could do, were you not to move your body; for how dextrous and ready ſoever you may be, yet when you only uſe your hand and legs, without letting their aids proceed from, and be guided by, your body, they can never operate ſo effectually, and their action is infinitely leſs ſmooth, and not ſo meaſured and proportioned, as when it proceeds only from the motion of the body.

The ſame motion of the body is likewiſe neceſſary in turning entirely to the right or left, or to make your horſe go ſideways on one line, or in making the changes.

If, when you make a change, you perceive the croupe to be too much *in*, by turning your body in, you will drive it *out*; and the hand following the body, determines the ſhoulder by means of the outward-rein, which is ſhortened: if the croupe is too much *out*, turn your body *out*, and this poſture, carrying the hand *out*, ſhortens

ſhortens the inner-rein, and confines the croupe from acting in concert with the outward-leg, which works and approaches the ſide of the horſe. This aid is by ſo much better, becauſe, if executed with delicacy, it is imperceptible, and never alarms the horſe: I ſay, if executed as it ought to be, for we are not talking here of turning the ſhoulder, and ſo falſifying the poſture, in order to make the hand and leg work together, it is neceſſary that the motion ſhould proceed from the horſeman's hip, which, in turning, carries with it the reſt of the body inſenſibly; without this, very far from being aſſiſted by the balance of your body in the ſaddle, you would loſe it entirely, and, together with it, the gracefulneſs of your ſeat; and, your balance being gone, how can you expect to find any juſtneſs in the motions of your horſe, ſince all the juſtneſs and beauty of his motions muſt depend upon the exactneſs of your own?

The ſecret aids of the body are ſuch then as ſerve to prevent, and which accompany all the motions of the horſe. If you would make him go backward, throw back your own body, your hand will go with it, and you will make the horſe obey by a ſingle turn of the wriſt. Would you have him go forward? For this purpoſe put your body back, but in a leſs degree; do not preſs the horſe's fore-parts with your weight, becauſe by leaning a little back, you will be able to approach your legs to his ſides with greater eaſe. If your horſe riſes up, bend your body forward: if he

kicks, leaps, or yerks out behind, throw your body back: if he gallops when he ſhould not, oppoſe all his motions, and, for this purpoſe, puſh your waiſt forward towards the pummel of the ſaddle, making a bend or hollow at the ſame time in your loins; in ſhort, do you work your horſe upon great circles, with the head *in* and croupe *out?* Let your body then be a part of the circle, becauſe this poſture bringing your hand *in*, you bring *in* the horſe's outward ſhoulder, over which the inner-ſhoulder croſſes circularly; and your inner-leg being likewiſe, by this method, near your horſe's ſide, you leave his croupe at liberty. I call it becoming a part of the circle yourſelf, when you incline your body a little, the balance of your body towards the center, and this, proceeds entirely from the outward-hip, and the turning it *in*.

The aids of the body then are theſe which conduce to make the horſe work with greater pleaſure, and conſequently perform his buſineſs with more grace: if then they are ſuch, as to be capable alone of conſtituting the juſtneſs of the airs; if they unite and make the hand and legs work in concert; if they are ſo fine and ſubtile as to be imperceptible, and occaſion no viſible motion in the rider, but the horſe ſeems to work of himſelf; if they comprize, at the ſame time, the moſt eſtabliſhed and certain principles of the art; if the body of the horſeman, which is capable of employing them, is of conſequence firm without conſtraint or ſtiffneſs, and ſupple without being weak or looſe; if theſe are

the fruits which we derive from them, we muſt fairly own that this is the ſhorteſt, the moſt certain and plaineſt method we can follow, in order to form a horſeman.

CHAP. XIV.

Of the Gallop.

THE trot is the foundation of the gallop; the proof of its being ſo is very clear and natural. — The action of the trot is croſs-wiſe; that of the gallop is from an equal motion of the fore and hinder-leg: now if you trot out your horſe briſkly, and beyond his pitch, he will be compelled, when his fore-foot is off the ground, to put his hinder-foot down ſo quick, that it will follow the fore-foot of the ſame ſide; and it is this which forms a true gallop: the trot then is, beyond diſpute, the foundation of the gallop.

As the perfection of the trot conſiſts in the ſuppleneſs of the joints and limbs, that of the gallop depends upon the lightneſs and activity of the ſhoulders, and a good appuy; and the vigour and reſolution of the career muſt proceed from the natural ſpirit and courage of the horſe.

It ſhould be a rule never to make a horſe gallop, till he preſents and offers to do it of himſelf.

Trotting him out boldly and freely, and keeping him in the hand ſo as to raiſe and ſupport his fore-parts, will

will aſſiſt him greatly; for when the limbs are become ſupple and ready, and he is ſo far advanced as to be able to unite and put himſelf together without difficulty, he will then go off readily in his gallop; whereas, if on the contrary, he ſhould pull, or be heavy, the gallop would only make him abandon himſelf upon the hand, and fling him entirely upon his ſhoulders.

To put an horſe in the beginning of his leſſons from the walk to the gallop, and to work him in it upon circles, is demanding of him too great a degree of obedience. In the firſt place, it is very ſure that the horſe can unite himſelf with greater eaſe in going ſtraight forward than in turning; and, in the next place, the walk being a ſlow and diſtinct pace, and the gallop being quick and violent, it is much better to begin with the trot, which is a quick action, than with the walk, which is ſlow and calm, however raiſed and ſupported its action may be.

Two things are requiſite to form the gallop, viz. it ought to be *juſt*, and it ought to be *even* or *equal*. I call that gallop *juſt* in which the horſe leads with the right-leg before, and I call that the right-leg which is foremoſt, and which the horſe puts out beyond the other; for inſtance, a horſe gallops and ſupports himſelf in his gallop upon the outward fore-foot, the right fore-foot clears the way, and the horſe conſequently gallops with the right-foot, and the gallop is juſt, becauſe he puts forward and leads with his right-foot.

This motion of the right-foot is indiſpenſibly neceſſary; for if the horſe were to put his left fore-foot firſt, his gallop would be *falſe*; ſo that it is to be underſtood, that whenever you put an horſe to the gallop, he ſhould always go off with his right fore-foot, and keep it foremoſt, or he can never be ſaid to gallop juſt and true.

I underſtand by an *even* or *equal* gallop, that in which the hind-parts follow and accompany the fore-parts; as for example, if a horſe gallops or leads with his right-leg, the hind right-leg then ought to follow; for if the left leg behind were to follow the right fore-leg, the horſe would then be *diſunited*: the juſtneſs then of the gallop depends upon the action of the fore, as the union or evenneſs of it does on the hinder-feet.

This general rule, which fixes the juſtneſs of the gallop; that is to ſay, this principle which obliges the horſe to lead with the right fore-foot when he gallops, ſtrict as it is, ſometimes parts with its privileges in deference to the laws of the manege. The deſign of this ſchool is to make equally ſupple and active all the limbs of a horſe. It is not requiſite then that the horſe ſhould lead always with the ſame leg; becauſe it is abſolutely neceſſary that he ſhould be equally ready and ſupple with both his ſhoulders, in order to work properly upon the different airs. It ſeems but reaſonable, that this rule ſhould be obſerved likewiſe out of the manege; and therefore it has of late obtained, that

hunting

hunting horſes ſhould lead indifferently with both legs; becauſe it has been found, on trial, that by ſtrictly adhering to the rule of never ſuffering an horſe to gallop but with his right fore-leg, he has been quite ruined and worn out on one ſide, when he was quite freſh and ſound on the other.

Be that as it will, it is not leſs certain that, in the manege, an horſe may gallop *falſe* either in going ſtrait forward, or in going round, or upon a circle; for inſtance, if he is going ſtraight, and to the right-hand, and ſets off with the left fore-foot, he then is *falſe*; juſt as he would be if in going to the left he ſhould lead with his *right* fore-foot.

The motions of an horſe, when diſunited, are ſo diſordered and perplexed, that he runs a riſque of falling; becauſe his action then is the action of the trot, and quite oppoſite to the nature of the gallop. It is true that, for the rider's ſake, he had better be falſe.

If an horſe in full gallop changes his legs from one ſide to the other alternately, this action of the amble, in the midſt of his courſe, is ſo different from the action of the gallop, that it occaſions the horſe to go from the trot to the amble, and from the amble to the trot.

When an horſe gallops ſtraight forward, however ſhort and confined his gallop is, his hind-feet always go beyond his fore-feet, even the foot that leads, as well as the other. To explain this: if the inner fore-foot leads, the inner hind-foot ought to follow; ſo that the two inner-feet, both that which leads, and that which follows,

follows, are preſſed, while the other two are at liberty. The horſe ſets off: the outward fore-foot is on the ground, and at liberty; this makes one *Time*; immediately the inner fore-foot, which leads, and is preſſed, marks a ſecond; here are two *Times*: then the outward hind-foot, which was on the ground, and at liberty, marks the third *Time*; and, laſtly, the inner hind-foot, which leads, and is preſſed, comes to the ground and marks the fourth; ſo that when an horſe goes ſtraight forward, and gallops juſt, he performs it in four diſtinct *Times*, *one*, *two*, *three*, *four*.

It is very difficult to feel exactly, and perceive all theſe times of the gallop; but yet, by obſervation and practice, it may bedone. The *Time* of an horſe, which covers and embraces a good deal of ground, is much more eaſy to work than his which covers but little. The action of the firſt is quick and ſhort; and that of the other long, ſlow, and diſtinct; but whether the natural *Motions* and *Beats* of the horſe are ſlow or quick, the horſeman abſolutely ought to know them, in order to humour and work conformable to them; for ſhould he endeavour to lengthen and prolong the action of the firſt, in hopes of making him go forward more readily, and make him to ſhorten and confine the action of the other, in order to *put him more together*, the action of both would, in this caſe, not only be forced and diſagreeable, but the horſes would reſiſt and defend themſelves; becauſe art is intended only to aſſiſt and correct, and not to change nature.

In

In working your horſe upon circles, it is the outward rein that you muſt uſe to guide and make him go forward; for this purpoſe, turn your hand *in* from time to time, and aid with your outward leg.—If the croupe ſhould be turned too much *out*, you muſt carry your hand to the outſide of the horſe's neck, and you will confine it, and keep it from quitting its line.

I would be underſtood of circles, of *two Lines* or *Treads*, where the haunches are to be attended to.—Before you put your horſe to this, he ſhould be galloped upon a plain, or circles of *one* line only.

In this leſſon, in order to ſupple your horſe, make uſe of your inner-rein to pull his head towards the center, and aid with the leg of the ſame ſide, to puſh his croupe out of the *Volte*; by this means you bend the ribs of the horſe. The hind-feet certainly deſcribe a much large circle than his fore-feet; indeed they make a ſecond line; but when a horſe is ſaid to gallop only upon a circle of *one* line or tread, he always, and of neceſſity, makes two; becauſe, were the hind-feet to make the ſame line as the fore-feet, the leſſon would be of no uſe, and the horſe would never be made ſupple, for he only becomes ſupple in proportion as the circle made with his hind-feet is greater than that deſcribed by his fore-feet.

When your horſe is ſo far advanced as to be able to gallop lightly and readily upon this ſort of circle, begin then to make frequent ſtops with him. To make them

them well in the gallop, with his head *in* and croupe *out*, the rider muſt uſe his outward-leg, to bring *in* the outward-leg of the horſe, otherwiſe he would never be able to ſtop upon his haunches; becauſe the outward haunch is always out of the volte.

To make a ſtop in a gallop ſtrait forwards, you ſhould carefully put your horſe *together*, without altering or diſturbing the appuy, and throw your body back a little, in order to accompany the action, and to relieve the horſe's ſhoulders. You ſhould ſeize the time of making the ſtop, keeping your hand and body quite ſtill, exactly when you feel the horſe put his fore-feet to the ground, in order that by raiſing them immediately by the next motion that he would make, he may be upon his haunches. If, on the contrary, you were to begin to make the ſtop while the ſhoulders of the horſe were advanced, or in the air, you would run the riſque of hardening his mouth, and muſt throw him upon his ſhoulders, and even upon the hand, and occaſion him to make ſome wrong motions with his head, being thus ſurpriſed at the time when his ſhoulders and feet are coming to the ground.

There are ſome horſes who retain themſelves, and do not put out their ſtrength ſufficiently; theſe ſhould be galloped briſkly, and then ſlowly again, remembering to gallop them ſometimes faſt and ſometimes ſlow, as you judge neceſſary. Let them even go a little way at full ſpeed: make a half ſtop, by putting back your

body, and bring them again to a ſlow gallop; by theſe means they will moſt certainly be compelled to obey the hand and heel.

In the ſlow gallop, as well as in the trot, it is neceſſary ſometimes to cloſe your heels to the horſe's ſides; this is called *pinching*: but you muſt pinch him in ſuch a manner as not to make him abandon himſelf upon the hand, and take care that he be upon his haunches, and not upon his ſhoulders; and therefore whenever you pinch him, keep him in the hand.

To put him well together, and make him bring his hinder-legs under him, cloſe your legs upon him, putting them very much back: this will oblige him to ſlide his legs under him; at the ſame inſtant, raiſe your hand a little to ſupport him before, and yield it again immediately. Support him thus, and give him the rein again from time to time, till you find that he begins to play and bend his haunches, and that he gallops leaning and ſitting down as it were upon them; preſs him with the calfs of the legs, and you will make him quick and ſenſible to the touch.

If your horſe has too fine a mouth, gallop him upon ſloping ground; this will oblige him to lean a little upon the hand, the better to put himſelf upon his haunches; and the fear that he will be under of hurting his bars, will prevent his reſiſting the operation of the bit. If the galloping upon a ſloping ground aſſures, and fixes a mouth that is weak and fickle, employ the ſame ground in making your horſe aſcend it,

in caſe he is heavy in the hand; and if his appuy be too ſtrong, it will lighten him.

There are ſome horſemen who mark each motion of the horſe in his gallop, by moving their body and head; they ought, however, without ſtiffneſs or conſtraint, to conſent and yield to all his motions, yet with a ſmoothneſs and pliancy, ſo as not to be perceived; for all great or rude motions always diſturb the horſe. To do this, you muſt advance or preſent your breaſt, and ſtretch yourſelf firm in your ſtirrups; this is the only way to fix and unite yourſelf entirely to the animal who carries you.

The property of the gallop is, as may be gathered from all that has been ſaid of it, to give the horſe a good appuy. In reality, in this action, he lifts at every time both his ſhoulders and legs together, in ſuch a manner, that in making this motion his fore-part is without a ſupport, till his fore-feet come to the ground; ſo that the rider by ſupporting, or bearing him gently in the hand as he comes down, can by conſequence give an appuy to a mouth that has none.

You muſt take care that by retaining your horſe too much in his gallop, you do not make him become *Ramingue*, and weaken the mouth that is light and unſteady, as the full or extended gallop is capable on the other hand to harden an appuy which was ſtrong and *full in the Hand before.*

The gallop does not only aſſure and make ſteady a weak and delicate mouth, but it alſo ſupples an horſe,

and

and makes him ready and active in his limbs. It fixes the memory and attention of horſes likewiſe which, from too much heat and impetuoſity in their tempers, never attend to the aids of the rider, nor the times of their ſetting off: it teaches thoſe who retain themſelves, to go forward, and to ſet off readily, and with ſpirit; and laſtly, takes off all the ſuperfluous vigour of ſuch horſes which, from too much gaiety, avail themſelves of their ſtrength and courage to reſiſt their riders.—Take care, however, to proportion this leſſon to the nature, to the ſtrength, and the inclination of the animal; and remember that a violent and precipitate gallop will hurt an impatient and hot horſe as much as it will be proper and uſeful to one who retains himſelf, and is jadiſh and lazy.

CHAP. XV.

Of Paſſades.

THE Paſſades are the trueſt proofs an horſe can give of his goodneſs. By his going off, you judge of his ſwiftneſs: by his ſtop, you diſcover the goodneſs or imperfection of his mouth; and by the readineſs with which he turns, you are enabled to decide upon his addreſs and grace: in ſhort, by making him go off a ſecond time, you diſcover his temper and vigour; when your horſe is light and active before, is

firm upon his haunches, and has them ſupple and freely, ſo as to be able to accompany the ſhoulders, is obedient and ready to both hands, and to the ſtop, he is then fit to be worked upon paſſades.

Paſſade.

Walk him along the ſide of the wall in a ſteady, even pace, ſupporting and keeping him light in the hand, in order to ſhew him the length of the paſſade, and the roundneſs of the *Volte*, or *demivolte*, which he is to make at the end of each line. Stop at the end, and when he has finiſhed the laſt time of the ſtop, raiſe him, and let him make two or three peſades. After this, make a demivolte of two lines in the walk, and while he is turning, and the moment you have cloſed it, demand again of him two or three peſades, and then let him walk on, in order to make as many to the other hand.

Paſſade to the left.

You muſt take care to confirm him well in this leſſon: from the walk, you will put him to the trot upon a ſtraight line; from the trot to a ſlow gallop, and from

from that to a ſwifter; being thus led on by degrees, and ſtep by ſtep, he will be able to furniſh all ſorts of paſſades, and to make the demivolte in any air that you have taught him.

You ſhould never put your horſe to make a *Volte* or *Demivolte*, at the time that he is diſunited, pulls, or is heavy in the hand, or is upon his ſhoulders; on the contrary, you ſhould ſtop him at once, and make him go backward, till you perceive that he is regulated, united, upon his haunches, light *before*, and has taken a good and juſt appuy.

A perfect paſſade is made in this manner: your horſe ſtanding ſtrait and true upon all his feet, you go off with him at once, you ſtop him upon his haunches, and in the ſame *Time* or *Cadence* in which he made his ſtop, being exactly obedient to the hand and heels, he ought to make the demivolte, balancing himſelf upon his haunches, and ſo waiting till you give him the aid to ſet off again.—It is requiſite then that the leaſt motion or hint of the rider ſhould be an abſolute command to the horſe. If you would have him go off at full ſpeed, yield your hand, and cloſe the calves of your legs upon him; if he do not anſwer to this aid, give him the ſpurs, but you muſt give them ſo as not to remove them from the place where they were, and without opening or advancing your legs before you ſtrike.

The *high* paſſades are thoſe which an horſe makes when, being at the end of his line, he makes his demi-

volte

volte in any air he has been taught, either in the *Mezair*, or in *Curvets*, which is very beautiful. Therefore, in high paſſades, let your horſe go off at full ſpeed; let your ſtop be followed by three curvets; let the demivolte conſiſt of the ſame number, and demand of him three more before he ſets off again. It is uſual to make nine curvets when you work an horſe alone, and by himſelf.

The *furious* or violent paſſades are when an horſe gallops at his utmoſt ſpeed ſtrait forward, and makes his *half* ſtop, bending and playing his haunches two or three times before he begins his demivolte, which is made upon one line in three *Times*; for at the third *Time* he ſhould finiſh the demivolte, and be ſtraight upon the line of the paſſade, in order to go off again and continue it.

This ſort of paſſades was heretofore uſed in private combats; and although it may appear that the time that is employed in making the half ſtop is loſt, and only hinders you from gaining the croupe of the enemy; yet the half ſtop is indiſpenſibly neceſſary, for unleſs the horſe balanced himſelf upon his haunches, and they bent and played under him, he could never make his demivolte without being in danger of falling.

CHAP.

CHAP. XVI.

Of Peſades.

THE Peſade takes its name from the motion of the horſe, which, in this action, leans and lays all the weight of his body upon his haunches. To be perfect, the hinder-feet, which ſupport the whole, ought to be fixed and immoveable, and the fore-part of the horſe more or leſs raiſed according as the creature will allow; but the fore-legs, from the knee to the feet, muſt always be extremely bent, and brought under him.

The property of the peſade is to diſpoſe and prepare an horſe for all ſorts of maneges, for it is the foundation of all the *Airs*; great caution, however, muſt be had not to teach your horſe to riſe up, or ſtand upon his haunches, which is making a peſade, if he is not quite exact and obedient to the hand and heel; for in this caſe you would throw him into great diſorder, would ſpoil his mouth, and falſify the appuy, would teach him to make *Points*, as they are called, and even make him become reſtive, inaſmuch, as the generality of horſes only riſe up to reſiſt their rider, and becauſe they will neither go forward nor turn.

Your horſe then being ſo far advanced, as to be fit to be tried and exerciſed in the peſade, work him upon

the walk, the trot, and gallop: ſtop him in the hand, keep him firm and moderately together; aid with the tongue, the ſwitch, and your legs: the moment you perceive he comprehends what it is you would have him do, though never ſo little, encourage and careſs him. If, in the beginning of this leſſon, you were to uſe force or rigour, he would conſider the ſtrictneſs of your hand, and the aids of the legs, as a puniſhment; and it would diſcourage him. It is, therefore, proper to work him gently, and by degrees; therefore, whenever he makes an attempt to riſe, careſs him, make him go forwards, try to make him riſe a ſecond time, either more or leſs, and uſe him by degrees to riſe higher and higher; you will find that he will ſoon be able to make his peſades perfect, and to make three or four, or even more, with eaſe and readineſs. Sluggiſh and heavy horſes require, in the beginning, ſtronger and ſharper aids.

There are other horſes which are apt to riſe of themſelves, without being required to do ſo; drive them forward, in order to prevent them. Some, in making the peſade, do not bend and gather up their fore-legs, but ſtretch them out, paw, and croſs them one over the other in the air, reſembling the action of a perſon's hands who plays upon the ſpinnet; to theſe horſes you muſt apply the ſwitch, ſtriking them briſkly upon the ſhoulders or knees.—There are others which, in the inſtant that you endeavour to make them riſe, availing themſelves of the power which they have from

being *put together*, in order to perform this action, throw themſelves forward in hopes of freeing themſelves from all ſubjection: the only way to correct ſuch vices, is to make the horſe go backward the ſame length of ground that he forced and broke through.

There is another kind of horſes which, to avoid being *put together*, in order to make a peſade, as well as to reſiſt the rider, will fling their croupe *in* and *out*, ſometimes to one ſide, ſometimes to the other; in this caſe, if you perceive that your horſe is apt to fling his croupe more to the left than to the right, you muſt put him to the wall, the wall being on the left-hand, and there ſupport and confine him with your right-leg, and even *pinch* him, if there be occaſion; taking care to carry your hand to the right, but imperceptibly, and no more than what will juſt ſerve to ſhorten the left rein.

If he throws himſelf to the right, you muſt put him ſo as to have the wall on the right; you muſt ſupport and *pinch* him with your left-leg, and ſhorten your right rein, by carrying your hand to the left. I muſt, however, repeat it over and over, that in a leſſon of this kind, in which an horſe may find out methods and inventions to reſiſt and defend himſelf, I ſay, in giving ſuch leſſons, the rider ought to be maſter of the ſureſt judgment, and moſt conſummate prudence.

Moreover, you ſhould take care not to fall into the miſtake of thoſe who imagine that the higher an horſe riſes, the more he is upon his haunches. In the peſade, the croupe is puſhed back, and the horſe bends his haunches; but if he riſes too high, he no longer ſits upon his haunches; for from that moment he becomes ſtiff, and ſtands ſtrait upon his hocks; and inſtead of throwing his croupe back, he draws it towards him.

This ſort of peſades, in which the horſe riſes too high, and ſtiffens his hock, are called *Goat-Peſades*, as they reſemble the action of that animal.

The aids that are to be given in peſades, are derived from thoſe uſed to make an horſe go backward. Place your hand as if you intended to make your horſe go backward, but cloſe your legs at the ſame time, and he will riſe: for this reaſon, nothing is more abſurd than the method which ſome horſemen teach their ſcholars, who oblige them, in order to make their horſes riſe, to uſe only the ſwitch; they muſt certainly not know that the hand confining the fore-part, and the rider's legs driving the hinder-parts forward, the horſe is compelled, whether he will or not, to raiſe his ſhoulders from the ground, and to throw all the weight of his body upon his haunches.

CHAP.

CHAP. XVII.

Of the Mezair.

THE gallop is the foundation of the *Terre-a-Terre*, for in theſe two motions, the principle of the action is the ſame, ſince the terre-a-terre is only a ſhortened gallop, with the croupe *in*, and the haunches following in a cloſe and quick time.

The Mezair is higher than the action of terre-a-terre, and lower than that of curvets: we may therefore conclude that the terre-a-terre is the foundation of the mezair, as well as of curvets. In the terre-a-terre the horſe ſhould be more *together* than in the gallop, that he may mark his *Time* or *Cadence* more diſtinctly; although in a true terre-a-terre there is no times to be marked, for it is rather a gliding of the haunches, which comes from the natural ſprings in the limbs of the horſe.

I have ſaid that the terre-a terre is the foundation of the mezair; in effect, the higher you raiſe the foreparts of the horſe, the ſlower and more diſtinct his actions will be; and by making him beat and mark the *Time* with his hinder-feet, inſtead of gliding them along as in the terre-a-terre, you put him to the mezair, or *half Curvets*.

When an horſe works terre-a-terre, he always ought, the ſame as in the gallop, to lead with the legs that are within the *Volte*; his two fore-feet being in the air, and the moment that they are coming down, his two hind-feet following.

The action of the gallop is always *one, two, three* and *four*: the terre-a-terre is performed upon *two lines*, and in *two times*. The action is like that of *Curvets*, except that it is more under the horſe; that is, he bends his haunches more and moves them quicker and cloſer than in the *Curvets*.

To work an horſe terre-a-terre upon large circles, take care to keep your body ſtrait, ſteady, and true in the ſaddle, without leaning to one ſide or the other. Lean upon the outward ſtirrup, and keep your outward-leg nearer the ſide of the horſe than the other leg, taking care to do it ſo as not to be perceived. If you go to the right, keep your bridle-hand a little on the out-ſide of the horſe's neck, turning your little finger up without turning your nails at the ſame time; although, if need be, you muſt turn them, in order to make the inner-rein work, which paſſes over the little finger. Keep your arms and elbows to your hips; by this means, you will aſſure and confine your hand, which ought to accompany, and, if I may ſo ſay, run along the line of the circle with the horſe.

In the mezair, uſe the ſame aids as in working upon *Curvets*. Give the aids of the legs with delicacy, and

no ſtronger than is juſt neceſſary to carry your horſe forward. Remember, when you cloſe your legs, to make him go forward, to preſs with the outward in ſuch a degree as to keep your horſe confined, and to aſſiſt the other in driving him forward; as it is not neceſſary to lay ſo much ſtreſs on the inner leg, becauſe that ſerves only to guide the horſe, and make him cover and embrace the ground that lays before him.

CHAP. XVIII.

Of Curvets.

OF all the high airs, curvets are the leaſt violent, and conſequently the moſt eaſy to the horſe; inaſmuch as nothing is required of him but what he has done before. In reality, to make him ſtop readily and juſtly, he has been taught to take a good and true *Appuy*; in order to make him riſe, he has been *put together*, and ſupported firm upon his haunches; to make him advance, to make him go backward, and to make him ſtop, he has been made acquainted with the aids of the heels and hand, ſo that to execute curvets, nothing remains for him, but to learn and comprehend the meaſure and time of the air.

Curvets are derived from and drawn out of the *Peſades*. I have already ſaid that peſades ought to be made ſlowly, very high before, and accompanied a little by the haunches.

Curvets

Curvets are lower *before*; the horſe muſt advance, his haunches, muſt follow cloſer, and beat or mark a quicker *Time*: the haunches muſt be bent, his hocks be firm, and his two hinder-feet advance equally at every *Time*; and their action muſt be ſhort and quick, juſt, and in exact meaſure and proportion.

This action, when ſuited to the ſtrength and diſpoſition of the horſe, is not only beautiful in itſelf, but even neceſſary to fix and place his head; becauſe this *Air* is, or ought to be, founded upon the true appuy of his mouth. It likewiſe lightens the fore-part; for as it cannot be performed unleſs the horſe collects his ſtrength upon his haunches, it muſt of conſequence take the weight from the ſhoulders.

It is well known that in working upon every air, the ſtrength, the vigour, and the diſpoſition of the horſe, ſhould be conſidered; the importance of this attention to theſe qualities in the horſe is ſufficiently acknowledged, and it is granted and allowed that art ſerves, and can ſerve to no other end than to improve and make nature perfect. Now it will be eaſy to diſcover to what *Air* an horſe ſhould be deſtined, and to what he is moſt diſpoſed and capable of executing, by ſeeing his actions, and obſerving the greater or leſſer degree of pains which will be requiſite to make him ſupple. When you deſign an horſe for the curvets, take care to chuſe one which, beſides having the neceſſary diſpoſition to that manege, will have likewiſe patience enough in his temper to perform them well. A natural diſpo-

ſition

ſition alone will not ſuffice: there are horſes which will preſent themſelves to them; but being by nature impatient of all reſtraint, from the moment that they feel any pain or difficulty in furniſhing what you aſk of them, they will diſobey, and deceive you in the very inſtant that you thought them gained and conquered. It requires much ſkill to know how to begin with ſuch horſes, and to confirm them in their buſineſs. Take it for a certain truth, that you will never ſucceed, if your horſe is not perfectly obedient to the hand and heel: if he is not ſupple, and able to work upon one line or path, with freedom and eaſe; and if he is not likewiſe very well ſeated upon his haunches in his terre-a-terre, which he ought, to be able to execute perfectly well.

Curvets are improper, and never ſucceed with horſes which have bad feet, and which have any weakneſs or complaint in their hocks, whatever powers and qualifications they may otherwiſe have. They are likewiſe apt to encourage an horſe that is *Ramingue* in his vice, and are capable of teaching one which is not ſo by nature to become *Ramingue*, if he is not adjuſted and brought to this air with great prudenee. Indeed, impatience and fretfulneſs often make an horſe deſperate, when put to this manege; and not being able to endure the correction, nor comprehend the aids, he betakes himſelf to all ſorts of defences; as well as that being confounded through fear, he is bewildered, becomes

abject and jadiſh. It is almoſt impoſſible to ſay, which of theſe imperfections is hardeſt to cure.

Before you put an horſe to make curvets, he ought to work terre-a-terre; and if he cannot do this, he ought to be able to change hands upon *one* and *two* lines, to go off readily, and to make a good ſtop. After this, he ſhould be able to make peſades eaſily, and ſo high before as to be felt and ſupported in the hand; and always make them upon a ſtrait line.

After this, aſk of him two or three curvets; let him go then two or three ſteps, then make two or three curvets, and ſo alternately. If you find that your horſe is well in the hand, and that he advances regularly, is patient, and does not break his line, but keep even upon it, he will dreſs very eaſily, and ſoon: if he preſſes forward too much, make him curvet in the ſame place, and make him often go backward. After he has thus made two or three, demand then more of him, afterwards make him go backward, and ſo ſucceſſively.

One ſees but few horſes which, in making curvets, plant themſelves well upon their haunches and hocks; at leaſt, that do not hang back, and who beat and mark equally and ſmartly the meaſure of the air, and keep their heads true, and croupe ſteady; wherefore, the firſt leſſons ſhould be ſlow and gentle, making your horſe riſe very high before, and for this reaſon, becauſe the longer time the horſe is in the air, the eaſier it will be to him to adjuſt himſelf upon his haunches,

and

and to assure his head, and bend or gather up his fore-legs; on the contrary, if he does not rise high before, he only beats and throws about the dust, and shuffles his legs, and can never assemble the different parts of his body, and be united as he ought to be, in this manege.

When an horse, in his first curvets, makes of himself his *Beats* or *Times* diligent and quick, it is to be feared that this is only owing to fire and impatience; in this case, there will be reason to suspect that he has not strength sufficient for this manege, that he will soon do nothing but shuffle and throw about his legs, without rising as he ought, or else that he will become *entier*; but if he rises freely, and sufficiently high, without being in a hurry, or stiffening himself, and bends his hocks, it will then be very easy to shorten and reduce, and adjust the measure of his air, and to make it perfect in proportion to his resolution, strength, and activity. If, when you are going to raise him, he rises suddenly of himself, consider whether this hasty action be not a proof likewise of what I have just now told you.

The beauty and perfection of the fine airs, when neatly executed, and their time just and true, do not consist so much in the diligence and quickness with which the horse brings his hinder-feet to the ground, and makes his *Beats*; for if that were the proof, the horse would not have sufficient time to raise his fore-part, and to gather his legs under him; but the true measure, and the harmony of his *Time*, are when the hinder-feet follow

ſmoothly, and anſwer immediately to the fore-feet; and that theſe riſe again in the inſtant that the others touch the ground.

To teach your horſe to beat his curvets neatly, and in equal time and meaſure, take care to keep him in, and in a good and juſt appuy; keep yourſelf ſtrait, and well ſtretched down in the ſaddle, but without any ſtiffneſs, preſerving always a certain eaſe and freedom, which is the characteriſtic of an horſeman: let your hand be about three fingers breadth above the pommel of the ſaddle, and a little forward or advanced, keeping your nails up, and be diligent and ready to raiſe your horſe: when you do this, put your body a little forward, but ſo as not to let it be perceived; above all, put no ſtreſs in your legs, but let them be eaſy and looſe, and they will catch the *Time* of themſelves better than you can give it: I am now ſpeaking of an high-dreſt and perfect horſe, which works with the greateſt exactneſs; for if he was to break his line, to throw himſelf from one ſide to the other, refuſe to advance, or not to lift his legs, you would then be obliged to give the aids in proportion to his feeling and underſtanding.

It is not requiſite that an horſe ſhould be abſolutely perfect in curvets ſtrait forward, before you put him to make them upon *Voltes*: by being accuſtomed to make them only ſtrait forwards, when he is put to do them differently, he would feel a

freſh conſtraint; in this caſe he might break and perplex his air in the action of turning, he would falſify the *Volte*, and perhaps fall into many diſorders: it is therefore right, as ſoon as he is grounded a little in curvets ſtrait forwards, to begin to teach him the *Time*, and the proportions of the *Volte*.

Walk him then upon a volte that is ſufficiently large, and exactly round, taking care that he walks neither too ſlow nor too faſt, and making him bring in his head to the volte, that he may acquire a habit of looking always into the volte, without letting his hind-feet however go off the line of his fore-feet.

Having thus taught him in the walk to both hands the ſpace or circumference of the volte, let him make three peſades, then three more, and let him make them with patience, and juſtly, without ſtopping. Trot him then upon the volte, ſtop him without letting him riſe, careſs him, and begin with him again to the other hand, and repeat the ſame. When he begins to underſtand this leſſon, let him make two peſades together; then let him walk, as before; and obſerve theſe rules, and this method, without hurrying or preſſing him; encreaſe by degrees the number of peſades, and let him walk leſs as he begins to work with more caſe; by theſe means he will ſoon be brought to furniſh an entire volte.

When your horſe is ſo far advanced as to work upon the large voltes in this ſlow manner, begin then by degrees to contract his compaſs of ground, and the

meaſure of the peſades, till the volte and the air are reduced to their exact proportions, preventing him by aids and corrections from putting his croupe *out*, or bringing it too much within the volte; and taking care that he makes no wrong or aukward action with his head.

It is impoſſible that an horſe ſhould furniſh his air high, without ſhortening and contracting his body a good deal beyond his natural poſture or *make*, becauſe the action of itſelf is contracted and ſupported on the haunches, in ſuch a manner, that the hinder-feet muſt of neceſſity advance, and widen the line which they made in the walk, or elſe the fore-feet muſt go back, and keep up to the line and roundneſs of the *Volte*, or elſe that the hinder and fore-feet, keeping an equal proportion, and anſwering each to each, ſhorten it equally: theſe different effects are very eſſential, and worth remarking. The firſt aid to be given, ſhould be with the legs, in order to make the horſe's fore-feet keep through this high air in the line of the volte, which he had marked out before in the walk. If he goes large, or quits the line, or abandons himſelf upon his ſhoulders, or upon the hand, the firſt aid then ſhould come from the hand; this, by confining, will operate ſo as to raiſe him, and the hind-feet will come upon the line deſcribed in the paſſage: laſtly, if the horſe is obedient, the rider will be able to unite him both behind and before, by the uſual aids of the hand and heel acting together.

When

When an horſe walks or trots upon the volte, he is ſupported in his action by one of his fore, and one of his hinder-feet, which are both upon the ground together, while the other two are in the air; ſo that according to this method, the line of the fore-feet, and that of the hinder, are made at the ſame time; but when he raiſes his air, and advances upon the *Volte*, all his actions are changed, for then the two fore-feet are lifted up the firſt; and while they are coming down, he lifts the two hinder-feet from the ground together, to finiſh and continue the *Beats* or *Time* of his air. The fore-feet, being more advanced than the hinder, muſt neceſſarily come down firſt, and conſequently the horſe can never be upon ſtrait lines croſſing each other, as he is when he walks or trots upon the volte. Moreover, in an high air, the horſe does not only ſhorten and contract his whole action, but the better to ſtrengthen and aſſiſt the attitude in which he executes his air, he opens and widens his hinder-feet, keeping them at leaſt at twice the diſtance one from the other, that he did when he only walked or trotted upon the volte, and conſequently deſcribes different lines.

There are three actions, and three motions, ſtill to be conſidered in making curvets. Theſe are to raiſe him, to ſupport him while he is in the air, and to make him go forwards. To raiſe him, is to lift him up as it were by the action of the hand, and put him upon an high air; to ſupport, is to hinder him from bringing his fore-part too ſoon to the ground; and carrying him forward, is

to

to raiſe, ſupport, and make him go forward at the ſame time, while the horſe is off the ground.

To make an horſe go in curvets ſideways, aid only with the hand, keeping his head to the wall. For inſtance, to the right, aid him chiefly with the outward-rein; that is to ſay, turn your hand to the right, for then the left-rein, which is the outward-rein, will be ſhortened, and operate upon the ſhoulders ſo as to work them. If they go too much, uſe your inner-rein, carrying your hand out, and in ſuch a manner that the ſhoulders may go before the croupe. Let him make three curvets ſideways, paſſage him afterwards always ſideways; then let him make the ſame number of curvets ſideways and obliquely again, and begin by little and little to diminiſh his paſſage, and augment the curvets, till he is able to furniſh, without intervals, an entire volte upon two lines.

Curvets made backward are more fatiguing, and more apt to make an horſe rebel, than curvets ſtrait forward upon the voltes, demivoltes, or ſideways. To teach him to make them backwards, you muſt make him go backward; afterwards put him to make three or four curvets in the ſame place, that is without advancing. Then make him go backward again; let him make the ſame number again, and ſo ſucceſſively, till he makes them readily and without reſiſtance.

By habit he will expect to be made to go backward immediately after the laſt curvet: now, the moment he has

has made one in the ſame place, when he is making the ſecond, ſeize the moment juſt as he is coming down, and pull him back, marking a *Time* with your hand, juſt as you would to make an horſe go backward which reſiſted the hand; and this *time* of the hand being made, eaſe it immediately. In this manner continue the curvets, pulling more or leſs according as he obeys or reſiſts, obſerving to leſſen the times of putting him back, and to encreaſe the number of the curvets backwards. If he drags his haunches; that is, if the hinder feet do not go together, but one after the other, pinch him with both ſpurs; but you muſt put them very far back, and apply them with great delicacy, and take care that he be in the hand when he comes down. If with all this he continues diſunited, aid on the croupe with the ſwitch, turning the bigger end of it in your hand, and this will make him work and keep his *Time* or *Beats* very exactly.

To go backwards in curvets, aid with the outward-rein, you will confine the fore-part, and widen the hinder legs, which ought to be at liberty; becauſe it is with them that he leads. They are followed by the fore-part, which ſhould keep the ſame ground or track. You muſt keep your hand low, that the horſe may not go too high. Let your body be a little forward, to give the greater liberty to the hinder legs, which are thoſe that lead, and do not aid with your legs, unleſs he drags his haunches. If the horſe does not unite of his own accord, you muſt catch the time with your bridle-hand, as

the

the horſe is coming to the ground; in that inſtant put your hand towards your body, and ſo pull him back.

Let us now ſee how you ſhould be placed in the ſaddle, to make curvets upon the voltes. Let only your outward hip and outward haunch be a little advanced, and remember to looſen always and relax the inſide of your knees, or your legs from the knees. When you intend to change to the left, let your hand accompany and correſpond with your right-leg, which is to operate; when you would change to the right, let it anſwer to your left-leg; having given this aid, replace yourſelf, ſtretch yourſelf down again in your ſaddle, take away your legs, one or the other, forbear to aid, and let the balance of body be no more than juſt on the inſide.

Underſtanding thus, and being maſter of the aids for working an horſe in *Curvets* ſtrait forwards, backwards, ſideways, to the right and left, you will be able eaſily to teach your horſe to make the figure of a *Croſs*, or even dance the *Saraband* in this air; but this requires as much juſtneſs and activity in the horſe, as exactneſs and delicacy in the rider, to give the aids; and very few horſes are able to execute all theſe leſſons which I have deſcribed: the utmoſt efforts of art, and the greateſt ſuppleneſs that an horſe can acquire, will be in vain, and unſucceſsful, if he is not by nature inclined and diſpoſed to the manege. That ſort of exerciſe which hits the temper beſt, and ſuits the ſtrength

ſtrength of an horſe, will appear graceful, and preſerve his health, while that which is oppoſite to his temper and genius, will diſhearten him, make him timid and abject, and plunge him into numberleſs ails and vices.

CHAP. XIX.

Of Croupades and Balotades.

THE *Croupade* is a leap, in which the horſe draws up his hinder-legs as if he meant to ſhorten and truſs them up under his belly.

The *Balotade* is likewiſe a leap, in which the horſe ſeems as if he intended to kick out; but, without doing it, he only offers, or makes a half kick, ſhewing only the ſhoes of his hinder-feet.

The horſes that are deſtined to theſe *Airs* ought to have a light and ſteady mouth, and an active and lively diſpoſition, with clean and nervous ſtrength; for all the art and knowledge of the horſeman can never confer theſe qualities, which yet are eſſentially neceſſary, to the perfection of this manege.

The *Croupades* and *Balotades* are different from *Curvets* inaſmuch, as they are much higher behind, and conſequently their time and meaſure not ſo quick and cloſe, but ſlower, and more extended; therefore the rider ſhould keep his horſe's *Croupe* ready, and in awe, by ſtriking it from time to time with the ſwitch, ſupport-

ing him not quite ſo high *before*, and obſerving to aid with his legs ſlower, and not ſo forward as in curvets.

As the perfection of curvets, both upon the voltes, and ſtrait forwards, is owing to the eaſe and juſtneſs of the peſades, the goodneſs of *Croupades* and *Balotades* depends likewiſe upon the ſame rules. Your horſe being made light *before*, by the means of peſades and curvets, begin by making him riſe, as well *before as behind*, leſs however in the firſt leſſons than afterwards; for you will never bring him to the true pitch, were you to exhauſt all his ſtrength at once. Since while he is preſſed and compelled to put forth all his ſtrength, he will never be able to catch and mark the *Time*, the *Cadence*, and the juſt *Beats* of his air, both *behind and before*.

I have already ſaid that the *Croupades* and the *Balotades* are higher than the curvet; they, nevertheleſs, partake of it, for though an horſe that makes balotades, makes the meaſure of each time as high behind as before, yet he follows the *Beat* of his fore-feet with that of his hinder-feet, the ſame as in curvets; for this reaſon, the horſe that is intended for the croupades and balotades, ought to be more active, light, and ſtrong, than one that is to be dreſſed for curvets, as leſs is required than for one which is put to make *Caprioles* ſtrait forwards, in the ſame place, or on voltes of one line, and repeated in the ſame place.

To manage the ſtrength and vigour of the horſe you

intend to work upon the voltes, in croupades and balotades, let the line of the volte be larger than for curvets, and let the action of the ſhoulders not be quite ſo high; thus you will not only check and confine his activity and lightneſs, but, by raiſing his ſhoulders in a leſs degree, you will give liberty to his croupe, and he will be enabled by this method to furniſh his air altogether, that is *before and behind*, better, and with more eaſe; there is ſtill another reaſon for this, for when the ſhoulders come to the ground from too great a height, the ſhock alarms and diſorders the mouth; and thus the horſe loſing the ſteadineſs of his appuy, he never will raiſe his croupe ſo high as he ought, to make perfect balotades.

CHAP. XX.

Of Caprioles.

THERE is no ſuch thing as an univerſal horſe; that is, as an horſe which works equally well upon all *Airs*, the *Terre-a-Terre*, the *Curvets*, *Mezair*, *Croupades*, *Balotades*, and *Caprioles*, each horſe having a particular diſpoſition, which inclines him to ſome certain *Air* which ſuits him beſt.

An horſe that is naturally inclined to the *high Airs*, ought to be managed with great gentleneſs and patience; inaſmuch, as he will be in greater danger of be-

ing diſguſted and ſpoiled, as his diſpoſition to the high airs is owing generally to the gaiety and ſprightlineſs of his temper; and as ſuch tempers are uſually averſe to ſubjection, conſtraint, and correction, rigour and ſeverity would make him become timid and angry, and then he could not attend to and catch the time, order, and meaſure, of the high airs; therefore, if you would reduce him to the juſtneſs of the high airs, and teach him their harmony and meaſure, you muſt not expect to ſucceed by any other ways than by giving your inſtructions with great patience and judgment, and ſoon or late he will be gained.

The feet are the foundations upon which all the high airs, if I may uſe the word, are built. They ought then to be attended to very ſtrictly; for if your horſe has any pain, weakneſs, or other defect in his feet, he will be ſo much the more unfit to execute the leaps, as the pain, which he muſt feel when he comes to the ground, would ſhoot quite to his brain. As a proof of this, when an horſe whoſe feet are bad or tender, trots upon the ſtones, or hard ground, you will ſee him ſhut his eyes, drop his head at each ſtep, and ſhake his tail from very pain.

The *Capriole* is the moſt violent of the high airs. To make it perfect, the horſe ſhould raiſe his fore-parts and his hinder to an equal height; and when he ſtrikes out behind, his croupe ſhould be upon a level with his withers. In riſing, and in coming down, his head and mouth ſhould be quite ſteady and firm; and he ſhould

preſent

preſent his fore-head quite ſtrait: when he riſes, his fore-legs ſhould be bent under him a good deal, and equally. When he ſtrikes out with his hinder-legs, he ought to do it nervouſly, and with all his force; and his two feet ſhould be even, of an equal height, and their action the ſame: laſtly, the horſe ſhould, at every leap, fall a foot and a half, or the ſpace of two feet diſtant from the ſpot from which he roſe.

I do not aſſert that, in order to make caprioles, an horſe muſt neceſſarily paſs through *Curvets* and *Balotades*, for there are horſes which are naturally more light, and active in their loins than ſtrong, and which are brought to leap with more difficulty, than to the other airs in which their ſtrength muſt be much more united, and their diſpoſition attended to; but yet it is certain, that if the horſe is brought to riſe by degrees, and is worked in the intermediate airs, before he undertakes the *Caprioles*, he will not weaken and ſtrain himſelf ſo much, and will be ſooner confirmed in his leſſons, than one which begins at once with the caprioles.

Having thus explained, to demonſtration, the motions of the horſe, when he makes a perfect capriole, you may thence gather that they have an effect directly oppoſite to that of peſades and curvets. Theſe two airs are proper to aſſure the head of the horſe, and to make it light, and this by ſo much the more as the principal action depends upon the haunches, and a moderate appuy of the mouth; but caprioles are apt to give too

great

great an appuy, becauſe the horſe, when he makes the ſtrongeſt action of his air, that is when he ſtrikes out as he is coming to the ground, is entirely ſupported by the hand; therefore, before he is put to leap, he ought to have a perfect appuy, and his ſhoulders ſhould at leaſt be ſuppled and lightened, by having made peſades; and he ſhould be without fear, anger, or any kind of uneaſineſs, becauſe, as I have already ſaid, by leaping, he learns to know his own ſtrength and power, and he may put it to bad purpoſes, to free himſelf from obedience, and to indulge his caprice and ill humour.

Some horſes have a diſpoſition to this air, and ſufficient ſtrength to go through it: but their mouths are ſo delicate, ſenſible, and averſe to the hand, that you cannot ſupport them without hindering them from advancing; hence it follows, that their action before is cold and ſlow, and never ſufficiently high, and they cannot be carried forward when they raiſe their croupe, and ſtrike out; and it is impoſſible to keep them firm as they come down. To remedy this, begin their leſſon upon the trot, and preſs them in it ſo ſmartly, as to make them often go into the gallop; obſerve a medium, in order to ſave their ſtrength and vigour, that they may furniſh as many leaps as is requiſite to the perfection of the air.

Do the ſame with an horſe that is too ſtrong, and who retains and avails himſelf of the ſtrength of his back, ſo as not to make his leaps freely and readily; by

by this means you will abate his ſuperfluous vigour, which ſerves only to diſunite and make him troubleſome.

It is uſual to ſupple a horſe that is light in the hand by means of the trot, before you teach him to leap; but a contrary method muſt be obſerved with thoſe which are heavy and clumſy, or that pull upon the hand. Gallop and trot them; but when they are made obedient, and dreſſed to the caprioles, their appuy, in leaping, will grow by degrees lighter, and more temperate: the exerciſe of the trot and gallop will take away all the fear of the aids and corrections, and the day following they will preſent themſelves more freely and willingly. With reſpect to the horſe which pulls, or wants to force the hand, do not try to correct him, by making him go backwards, becauſe by working him upon his bars too much with the bit, you would make them become hard and inſenſible; but compel him to make ſome caprioles with his face to the wall, and keep him up to it cloſer, or farther off, as you find him heavy, or endeavouring to force the hand; by this method you will conſtrain him to ſhorten his leaps, and give more attention to his buſineſs. If he abandons himſelf, or bears too hard upon the hand, hold him firm at the end of his leap, and in the inſtant that his feet are coming to the ground, yield your hand immediately to him, and he will abandon himſelf much leſs upon the bit. If he retains himſelf, and hangs back, eaſing your hand to him alone will not be ſufficient; but to make

him

him advance, you muſt puſh him up to his bit, by aiding him briſkly, and in time, with your legs.

To dreſs an horſe to the caprioles, the pillars may be employed, or they may be diſpenſed with.—Let us explain the rules we ſhould follow, with reſpect to both theſe methods.

It is certain that the pillars are of uſe in putting an horſe to this air. Tie him to them, make him keep up to his bit properly, or *what is called fill up the Cords*, and endeavour, by little and little, to make him riſe before, taking care to make him bend his knees, and gather up his legs, as much as you poſſibly can. For this purpoſe, uſe your ſwitch briſkly, for if you can teach him to bend his legs well, his manege will be infinitely more beautiful, as well as that he will be much lighter in the hand.

Having thus gained the fore-part, put him in the pillars again, making the cords ſomewhat ſhorter, in order to make him raiſe his croupe from the ground, and yerk out equally, and at the ſame time, with both his hinder-legs, which you muſt teach him to do, by attacking and ſtriking him upon the croupe with the ſwitch or chambriere.

When he is ſo far advanced as to be able to riſe before, and laſh out behind, it will be proper to teach him to unite theſe two times, and perform them together. Let him then be mounted, and always in the pillars; let the rider ſupport him in the hand, and put him to make one or two leaps, without leaning upon the cords

of

of the caveſon, in order that he may learn to take a juſt appuy, and to feel it. As ſoon as he begins to know and obey the hand, he ſhould be aided gently with the calves of the legs, ſhould be ſupported, and you ſhould *pinch* him delicately and finely with both ſpurs.

If he anſwers once or twice to theſe aids, without loſing his temper, or being angry, you will have great reaſon to expect that he will ſoon furniſh his leaps equally and juſtly, with reſpect to the hand and heel.

Having brought him thus far by means of the pillars, walk him ſtrait forward a certain ſpace; and if he does not offer to riſe of himſelf, try to make him. If he himſelf takes the right time, ſeize the moment, avail yourſelf of it, and let him make two or three, or four caprioles, or one or two, according as you judge it neceſſary: by letting him walk thus calmly and quietly, in a ſhort time he will, of himſelf, begin to make caprioles ſtrait forward; but in caſe he ſhould diſcover any ſigns of reſiſtance to the hand or heel, or the other aids, immediately have recourſe to the caveſon and pillars.

This is, in ſhort, the method of adjuſting and dreſſing an horſe for caprioles, by the means of the pillars. A method extremely dangerous in itſelf, and capable of ſpoiling and making an horſe become deſperate an dungovernable, if it is not practiſed by perſons of the moſt conſummate ſkill and experience.

The method which I prefer, is indeed more difficult and painful to the horſe, but better and more ſure.

The horſe having been well exerciſed in *Peſades*, walk him ſtrait forward, keeping him *together*, and ſupporting him ſo as to hold and keep him in the hand, but not to ſuch a degree as to ſtop him entirely. After this, ſtrike him gently with the end of the ſwitch upon his croupe and buttocks, and continue to do it till he lifts up his croupe and kicks: you ſhould then careſs him, and let him walk ſome ſteps, and then attack him again, not minding to make him riſe before, nor hindering him from it, if he offers ſo to do.—Remember to encourage and coax him him every time that he anſwers to the aids, and obeys.

Bein thus acquainted with the aid of the ſwitch, let him make peſades of a moderate height, ſtrait forward, and at the ſecond or third, attack him behind with your ſwitch, to make him laſh out. If he obeys, make him riſe *before* again in the minute that his hinder-legs come to the ground, in order to make him furniſh two or three peſades, to work his haunches. After this, coax and careſs without letting him ſtir fromthe place; if his appuy be firm and good, and in caſe it is hard, make him go backward, or if it is light and juſt, let him advance quietly and ſlowly.

To enable him to make his leaps juſt, and to know the exact *Time* of making them, you ſhould no longer regard what number of peſades he makes before or after his leap, but in the moment that you feel him ready and prepared, and whilſt he is in the peſade, aid him briſkly behind, letting him, in the beginning, not

riſe

riſe ſo high *before*, when you intend he ſhould yerk out behind, as he would, were he only to make a peſade, that ſo his croupe may be more at liberty, and he may yerk out with greater eaſe. In proportion as his croupe becomes light and active, you may raiſe his fore-part higher and higher, and ſupport it while in the air, till he makes his leaps true, and in juſt proportion.

When you have ſufficiently practiſed theſe leſſons, you may retrench by degrees the number of the peſades, which ſeparated and divided the leaps. You may demand now of him two leaps together; from theſe you may come, with patience and diſcretion, to three, or from three to four leaps; and laſtly, to as many as he can furniſh in the ſame air, and with equal ſtrength. Remember always to make him finiſh upon his haunches; it is the only ſure way to prevent all the diſorders an horſe may be guilty of from impatience and fear.

There are ſome horſes who will leap very high, and with great agility ſtrait forwards, which, when put to leap upon the voltes, loſe all their natural grace and beauty; the reaſon is, that they fail for want of ſtrength, and are not equal to the taſk in which all their motions are forced and conſtrained.

If you find an horſe which has a good and firm appuy, and which has ſtrength ſufficient to furniſh this air upon the voltes; begin with him by making him know the ſpace and roundneſs of the volte to each

hand; let him walk round it in a ſlow and diſtinct pace, keeping his croupe very much preſſed and confined upon the line of the volte, which ought to be much larger for *this air* than for *Croupades* and *Balotades*. This being done, make him riſe, and let him make one or two caprioles, followed by as many peſades; then walk him two or three ſteps upon the ſame line, then raiſe him again, ſupporting him more and more, and keeping him even upon the line of the volte, ſo that it may be exactly round, and confining his croupe with your outward-leg.

If this leſſon be given with judgment, your horſe will ſoon make all the *Voltes* in the ſame air; and to make him furniſh a ſecond, as ſoon as he has cloſed and finiſhed the firſt, raiſe him again, and, without letting him ſtop, get from him as many leaps as you can, working him always upon the volte, in which he walks and leaps alternately, till he cloſes and ends it with the ſame vigour and reſolution as he did the firſt.

Aid always with the outward-rein, either upon the voltes, or when you leap ſtrait forwards, you will narrow and confine the fore-parts, and enlarge the hinder-parts, by which means the croupe will not be preſſed, but free and unconſtrained.

I will enlarge no farther upon this chapter: for what regards the making caprioles upon the voltes, you may look back to what has been already ſaid on the ſubject of curvets; and remember that the ſureſt way to ſucceed, when you undertake to dreſs an horſe to caprioles,

is to arm yourſelf with a patience that nothing can ſubdue or ſhake; and to prefer for this purpoſe ſuch horſes as have a diſpoſition, are active, light, and have a clean ſinewy ſtrength, to ſuch as are endowed with greater ſtrength and force, for theſe laſt never leap regularly, and are fit for nothing but to break their rider's backs, and make them ſpit blood, by their irregular, violent, and unexpected motions.

CHAP. XXI.

Of the Step and Leap.

THE ſtep and leap is compoſed of three *Airs*: of the ſtep, which is the action of the *Terre-a-Terre*; the riſing *before*, which is a curvet; and the *Leap*, which is a *Capriole*.

This manege is infinitely leſs painful to an horſe than the capriole; for when you dreſs an horſe to the capriole, he will of himſelf take to this air for his eaſe and relief, and in time theſe horſes, which have been dreſt to the caprioles, will execute only *Balotades* and *Croupades*, unleſs particular care is taken to make them yerk out.

It it this, likewiſe, which, next to running a briſk courſe, enlivens and animates an horſe moſt: to reduce an horſe to the juſtneſs of this air, you muſt begin by emboldening and making him loſe all fear of correc-

tion, teaching him to keep his head ſteady, and in a proper place, lightening his fore-parts by putting him to make *Peſades*, and teaching him to know the aid of the ſwitch, the ſame as in the leſſon of the capriole, and by giving him a firm and good appuy, and full in the hand; though it is certain that the *Step* contributes to give him this appuy, in as much as that it puts him in the hand; beſides, that it gives him ſtrength and agility to leap, juſt as we ourſelves leap with a quicker ſpring while running, than if we were to ſtand quite ſtill and leap; therefore, moſt old horſes generally fall into this air.

When your horſe is ſufficiently knowing in theſe ſeveral particulars, teach him to riſe, and hold him in the air; then let him make three or four *Peſades*, and afterwards let him walk four or five ſteps ſlow and equal; if he forces the hand, or retains himſelf too much, he ſhould be made to trot theſe four or five ſteps rather than walk; after this, make him riſe again, and continue this leſſon for ſome days.

When he is ſo far advanced as to comprehend and underſtand this ſufficiently, begin by putting him to make a peſade; demand then a leap, and finiſh by letting him make two peſades together.

There are two things to be obſerved, which are very eſſential in this leſſon: one, that when he is to make the leap, he ſhould not riſe ſo high *before* as when he makes *Peſades* only, that ſo he may yerk out with greater eaſe and liberty; the other caution is always to

make your laſt peſade longer and higher that the other, in order to prevent your horſe from making any irregular motions, by ſhuffling about his legs, if he ſhould be angry and impatient, as well as to keep him in a more exact obedience, and to make him light in the hand, if he is naturally heavy and loaded in his foreparts, or apt to lean too much upon the hand.

Again, reduce the third or fourth peſade into a leap, as you did the firſt, then make two peſades following; and after this, let him walk quietly four or five ſteps, that he may make again the ſame number of peſades, and in the ſame order. In proportion as the horſe begins to underſtand, and is able to execute theſe leſſons, you ſhould augment likewiſe the leaps one by one, without hurrying or changing their order, making always between two leaps a ſingle peſade, but lower than thoſe in the firſt leſſon, and then two more again after the laſt leap, and ſufficiently high.

By degrees the horſe will grow active and light in his hinder-parts: you muſt raiſe him then higher before, and ſupport him longer in the air, in order to make him form the leaps perfect, by means of prudent and judicious rules, often practiſed and repeated.

If an horſe forces the hand, or preſſes forward more than you would have him, either from heavineſs of make, or from having too much fire in his temper; in this caſe, you ſhould oblige him to make the peſades in the ſame place, without ſtirring from it; and inſtead

of

of letting him advance four or five ſteps, you ſhould make him go backward as many.

This correction will cure him of the habit of preſſing forward, and forcing the hand. Upon this occaſion, likewiſe, you ſhould uſe a hand-ſpur to prick his croupe, inſtead of a ſwitch.

To make this air juſt and perfect, it is neceſſary that the action of the leap be finiſhed as in the caprioles, except that it ought to be more extended; and that the peſade, which is made between the two leaps, ſhould be changed into a *time* of a quick and ſhort gallop; that is, the two hinder-feet ought to follow together in a quick *time*, and briſkly, the fore-feet, as in curvets in the mezair; but in this the horſe ſhould advance more, not be ſo much together, nor riſe ſo high.

The perfection of this time of the gallop depends upon the juſtneſs of the horſeman's motions. They ought to be infinitely more exact in this leſſon than in the caprioles, or any other airs which are performed ſtrait forward.

In reality, if the horſeman is too ſlow, and does not catch the exact *time* which parts the two leaps; the leap which follows will be without any ſpring or vigour, becauſe the animal ſo reſtrained and held back can never extend himſelf, or putforth all his ſtrength: if he does not ſupport and raiſe his ſhoulders ſufficiently high, the croupe will then be lower than it ought to be, and this diſproportion will force the horſe to toſs up his noſe,

noſe, or make ſome other bad motion with his head as he is coming to the ground in his leap; or elſe it will happen from this, that the ſucceeding *time* will be ſo precipitate, that the next leap will be falſe and imperfect, as the horſe will not be ſufficiently united, but will be too heavy, and lean upon the hand. If he is not *together*, the leaps will be too much extended, and conſequently weak and looſe; becauſe the horſe will not be able to collect his ſtrength, in order to make it equal to the firſt.

Learn then, in a few words, what ſhould be the horſeman's ſeat, and what actions he ſhould uſe in this leſſon.

He ſhould never force, alter, or loſe the true appuy, either in raiſing, ſupporting, holding in, or driving forward his horſe.

His hand ſhould be not only firm and ſteady, but it is indiſpenſably neceſſary that his ſeat be exactly ſtrait and juſt; for ſince the arm is an appendix of the body, it is certain that the motions of the horſe ſhake or diſorder the body of the rider; the bridle-hand muſt inevitably be ſhook, and conſequently the true appuy deſtroyed.

In this attitude, then approach the calves of your legs, ſupport and hold your horſe up with your hand; and when the fore-part is at its due height, aid with the ſwitch upon the croupe.

If your horſe riſes before, keep your body ſtrait and firm; if he lifts or toſſes up his croupe, or yerks out,

ſling your ſhoulders back, without turning your head to one ſide or the other, continuing the action of the hand that holds the ſwitch.

Remember, that all the motions of your body be ſo neat and fine as to be imperceptible: as to what action is the moſt graceful for the ſwitch-hand, that over the ſhoulder is thought the beſt; but then this ſhoulder muſt not be more back than the other; and care muſt be taken that the motion be quick and neat, and that the horſe do not ſee it ſo plainly as to be alarmed at it.

I have ſaid that when the horſe makes his leaps too *long* and *extended*, you ſhould then aid with the *Hand-Spur*, and for this reaſon, becauſe the *Hand-Spur* will make the horſe raiſe his croupe without advancing, as the effect of the ſwitch will be to raiſe the croupe, and drive the horſe forward at the ſame time; it ſhould therefore be uſed to ſuch horſes as retain themſelves.

Remember that you ſhould never be extreme with your horſe, and work him beyond his ſtrength and ability: indeed one ſhould never aſk of an horſe above half of what he can do; for if you work him till he grows languid and tired, and his ſtrength and wind fail him, you will be compelled to give your aids rough and openly; and when that happens, neither the rider nor the horſe can appear with brilliancy and grace.

CHAP.

CHAP. XXII.

Of the Pirouette.

THE air called the *Pirouette* is formed out of the *Volte*, or rather may be defined to be a *Volte*, which the horſe makes in the ſpace of his own length, without quitting the ſpot of ground upon which he works; his haunches remaining firm in the center, and his ſhoulders furniſhing and deſcribing the circle. In this action, the *inner* hinder-leg muſt not be lifted from the ground, but turned round in the ſame place, like a pivot, while the three other legs, and the body of the horſe, turn and wheel round it at the ſame time.

The *half Pirouette* is conſequently an *half Volte* in the ſame place, and performed by the horſe in the compaſs of his own length; a ſort of narrow *Change* which is executed by turning the horſe circularly from *Head to Tail*, with the haunches confined and fixed to the center.

Before an horſe is put to make *Pirouettes*, which ſhould always be in the *Gallop*, he ſhould be taught to make *half Pirouettes* to both hands in the *Walk*, ſometimes in one place, ſometimes in another, in order to prepare and enable him to make them whole and entire, and to execute them roundly and

rapidly in the gallop. In proportion as he is found to obey without reluctance or confuſion, his pace muſt be quickened, and he may be called upon to perform complete *Pirouettes* in the *Paſſage* or *Trot*; and when he is able to furniſh them in this pace, without diſordering his haunches, and turn himſelf ſo juſtly that he can bring his head and ſhoulders back to the ſpot where they were when he began to turn, it is a proof that he will ſoon be able to make them in the *Gallop* with readineſs and facility.

If, nevertheleſs, after having been made ſufficiently ſupple and obedient, he reſiſts and refuſes to undertake this air, it is a ſign that his haunches are not equal to the taſk of bearing the weight of his fore-parts, together with that of the rider; while, if on the contrary, he has the requiſite talents and powers, he will chearfully furniſh as many pirouettes as the prudent horſeman will demand.

To *change* in the *Pirouette*, the *Rider* muſt take care to place the horſe's head on the ſide oppoſite to that to which he was turning, with quickneſs and preciſion; and remember to ſupport him with the *outward* leg, to hinder the croupe from ſwerving from the center: the horſe, however, muſt not be bent to ſo great a degree as in the *Voltes*, becauſe if the head was turned too much *in*, or towards the center, the croupe muſt, by a neceſſary conſequence, be puſhed from it, in working in this *Air*.

The manner of making *Pirouettes* is various, and depends upon the pleaſure of the rider, and the diſpoſition of the horſe: ſometimes they are made in the middle of a *Change*, but without interrupting the order of the air; but the trueſt and moſt beautiful method of executing them, as well as of diſplaying the activity, obedience, and juſtneſs of the horſe, is, as it were, to *extract* them from the *Volte*, by gradually narrowing and confining the horſe upon the circle, till he gets the center, and then to put him to the *Pirouette*, and make him ſupply as many as his vigour and wind will permit.

The merit and excellence of this air conſiſt in the horſe's being able to furniſh many of them together, with the ſame truth, exactneſs, and rapidity; an horſe, therefore, to be capable of ſhining in this action, ought to be very free and ſupple in his ſhoulders, to have great elaſticity in his haunches, and to be firm and ſteady upon them, as well as to boaſt a temper in which patience, reſolution, and ſpirit, are happily mixed. Few horſes, therefore, are to be met with which are equal to this beautiful manege; ſo few, that an horſeman will at once wiſh and deſpair of finding them.

ADDITIONS AND REMARKS

TO THE

FIRST PART OF VOL. II.

PAGE 2. "This contrariety of opinions," &c.] The firſt endeavour of thoſe who wiſh to be horſemen, ſhould be to attain a firm and graceful ſeat; and the perfection of this, as of moſt other arts and accompliſhments, depend upon the eaſe and ſimplicity with which they are excuted, being ſo free from affectation and conſtraint, as to appear quite natural and familiar.

Page 4. "The parts which ought to be without motion," &c.] They ought to be ſo far without motion as not to wriggle and roll about ſo as to diſturb the horſe, or render the ſeat weak and looſe; but the thighs may be relaxed, and even opened to a certain degree with propriety and advantage, when the horſe heſitates, and doubts whether he ſhall advance or not; and the body

may likewiſe, upon ſome occaſions, become moveable and change its poſture to a certain degree. When the horſe *retains* himſelf, it may be flung back more or leſs as the caſe requires; and conſequently inclined forward, when he riſes ſo high as to be in danger of falling backward.

Page 5. "Truſt to the weight of his body, &c."] It is for this reaſon that beginners are put to ride without ſtirrups; for were they allowed to uſe them before they had acquired an equilibre, and were able to ſtretch their legs and thighs, ſo as to ſit down firmly in the ſaddle, and cloſe to it, they would either loſe their ſtirrups, by not being able to keep their feet in them, or the ſtirrups muſt be ſomewhat ſhortened to give the feet a better hold; in which caſe, the rider would be puſhed upwards from the ſaddle, and the ſeat deſtroyed throughout; the parts of the body, like the links of a chain, depending upon one another. Safety likewiſe requires, that they ſhould ride without them, as a fall, if a fall ſhould happen, is leſs dangerous.

It is the general practice of thoſe who undertake to teach the principles of horſemanſhip, when they put a ſcholar upon an horſe, to mix and confound many rules and precepts together, which ought to be diſtinct and ſeparate: ſuch as making him attend to the guidance of the horſe, demanding an exactneſs of hand, and other particulars, which they croud upon him before

fore he is able to execute, or even underſtand, half of them. The better way would be, perhaps, to proceed more ſlowly, to inſtruct more gradually, and not to think of the *Aids*, of the effects of the *Hand*, and other the more nice and eſſential parts of the art, till the *Seat* is gained and confirmed.

For this purpoſe, let the ſeat alone be cultivated for ſome time; and when the ſcholar is arrived to a certain degree of firmneſs and confidence, if the horſe can be truſted, let the maſter hold the *Longe*, and the pupil, abandoning the government of him to the maſter, ride him to both hands, with his hands behind him. This will very ſoon ſettle him with firmneſs in the ſaddle, will advance his waiſt, will place his head, will ſtretch him down in the ſaddle, will teach him to lean gently to the ſide to which he turns, ſo as to unite himſelf to his horſe, and go with him; and will give that firmneſs, eaſe, and juſt poiſe of the body, which conſtitute a perfect ſeat, founded in truth and nature, and upon principles ſo certain, that whoever ſhall think fit to reduce them to practice, will find them confirmed and juſtified by it.

Nor would it be improper to accuſtom the ſcholar to mount and diſmount on both ſides of the horſe, as many occaſions may happen to make it neceſſary, as well as that he cannot have too much activity and addreſs; for which reaſon it is to be lamented, that the art of *vaulting* is diſcontinued. There is likewiſe another duty too eſſential to be omitted, but hitherto, I fear, never

performed or thought of by maſters, otherwiſe very diligent and very capable in their profeſſion. They never inſtruct their pupils in the *Principles and Theory* of the art, by reading lectures to them, explaining how the natural paces are performed, wherein they differ from each other, in what their perfection conſiſts ; what are the elements which form the *Airs* of the manege, in all their extent ; why ſome horſes ſucceed beſt in ſome, others in different, and none in all, owing to their mould, limbs, temper, and other particulars, which, by not joining theory with practice, are unknown to many who may ſhine in a manege, but work as mechanically and ſuperficially as the horſes they ride.

Page 10. " A delicacy which nature," &c.] This is a refinement beyond truth and matter of fact. The *Head* is more concerned in this buſineſs than the *Hand*, which acts but as a ſervant, or tool, under the direction of the head; for the moment the horſeman underſtands ſo far as to aſcertain *what* degree of ſtrength is neceſſary, and to what proportion the hand ſhould be *firm* or *light*, he will be able at once to execute with the ſtricteſt exactneſs all that he intends, and the fineneſs of feeling, or thickneſs, or tenderneſs of his nerves and ſkin are not in the leaſt to be regarded.

Page 13. " Not to paſs from one extreme," &c.] The caution and delicacy here preſcribed, ſeem to be

ſo

ſo nice and ſtrict, as rather to defeat, than promote the ends they labour to attain. The reaſons aſſigned for not permitting the horſeman to go at once from a *firm* to a *ſlack* rein are, that in that caſe he would abandon his horſe, would ſurprize and deprive him of the ſupport to which he truſted; and that in doing it he muſt *jirk* his hand, and give a ſhock to the mouth; which rough and irregular motion would be ſufficient to falſify the fineſt *Appuy*, and ruin a good mouth. With reſpect to theſe conſequences happening, it may be anſwered, that if the *mouth is good*, and *the Appuy juſt and fine*, theſe ſeverities of the hand *can never be wanted*; and if it is otherwiſe, the paſſing at once from a *firm* to a *ſlack hand*, by producing the effects above-mentioned, of ſurprizing the horſe, and depriving him of the ſupport to which he truſted, is doing all that can be done, and all that need be wiſhed. By being *ſurprized*, he will be awed and baffled, and by loſing his ſupport all at once, he will be ſo diſappointed and confounded, as no longer to truſt to it, but learn to go without it. As to the laſt charge, of precipitating the horſe upon the hand, this evil is too ſlight and momentary even to be named. The purpoſe of theſe directions is to form the *Mouth*; till this work is done, it is only loſt labour to think of other things; and when it is accompliſhed, every thing depending upon it, will follow of courſe; and the horſeman in his endeavours

to

to make the *Mouth*, muſt ſuit the *Means* to the *End*, as in all things, and proportion the aids and conduct of the hand to the circumſtances and feelings of the horſe.

Page 18. " There are particular caſes in which the " reins are ſeparated."] They ought to be ſeparated in *all* caſes. Nothing ſo unmeaning, nothing ſo ineffectual as the method of working with them joined, or held in *one* hand. This is very evident in the inſtances of colts, and of ſtiff-necked and unworked horſes of all kinds. With theſe it is impoſſible to do any thing, without holding a rein in either hand, which rein operates with certainty, and governs the ſide of the neck to which it belongs; and ſurely this is a ſhorter and more natural way of working, than to make (or rather to *attempt* to make) the left rein determine the horſe to the right hand, and the right guide him to the left. In the above-mentioned inſtances of ſtiff and aukward horſes this can never be done; and although it is conſtantly practiſed with thoſe which are called *Dreſt*, yet it is certain that they obey, and make their *Changes*, more from *Docility and Habit*, than from the immediate influence of the *outward* rein, which ought only to act, to balance and ſupport; while the inner bends, inclines, and guides the horſe to the hand to which is to go.

This

This can never be done ſo fully and truly with the reins joined, as when they are ſeparately held in each hand; and if *double or running* reins were uſed inſtead of ſingle, as with a *Snaffle*, they would afford more compaſs, and ſtronger power to the horſeman to bend and turn the horſe.

Page 18. "The manner of holding them high," &c.] The *Hocks* are no ways concerned, unleſs by them we are to underſtand the *Haunches*, and then this method, inſtead of ruining, will work and aſſiſt them; for the head being held high, the horſe muſt throw his weight upon them; for one end being *raiſed*, the other muſt be kept down.

Page 20. "Compel him by force and ſeverity."] However diſobedient and vicious horſes may be in their diſpoſition, they are all more or leſs ſenſible of careſſes and good uſage. Thoſe horſemen, therefore, who, from paſſion, or thoughtleſſneſs, are apt to be ſevere with their horſes upon the ſlighteſt fault, are guilty, if I may ſo ſay, of *Injuſtice*; for a little forbearance and gentleneſs will probably reconcile the horſe to his duty, few of them being inclined to diſobey from malice and vice, but more frequently from weakneſs, ignorance, or inaptitude. An experienced and judicious horſeman knows very well to diſtinguiſh from what cauſe the

oppoſition proceeds, and will reſerve puniſhment for thoſe faults alone, which are the children of vice and ſtubbornneſs; then he will inflict it with ſerioufneſs and rigour, and *ſo* inflicted, it will produce obedience and amendment;

" For *horſes*, born to be controll'd,
" Stoop to the forward and the bold."

And the horſeman ſhould diſpute it with them with firmneſs and reſolution equal to their reſiſtance, till he has reduced and bent them to his will and purpoſe; like the *God* in Virgil, inſpiring and poſſeſſing the *Sybil*.

———*Tanto magis ille fatigat*
Os rabidum, fera corda domans, fingitque premendo.

" Her foaming mouth, attentive to controul,
" He forms her organs, and commands her ſoul."

PITT.

Page 25. " An horſe is ſaid to be *entier*."] When an horſe is ſaid to be *entier*, we are to underſtand by the expreſſion in its common acceptation, that he refuſes to *turn*, and that his refuſal proceeds from the aukwardneſs and ſtiffneſs of the body and limbs; ſometimes too from malice and bad habits; for the *Temper*, or *Mind* of the animal, if the expreſſion may be granted,

muſt be ſoftened and *ſuppled*, or the pliancy of the joints and muſcles will avail but little; they ſhould therefore act in concert, and mutually aſſiſt each other, and as the one is able, the other ſhould be willing and ready. The term *Entier* in its *figurative* ſenſe, in which it is always to be underſtood in horſmanſhip, means a *ſtiff* horſe, or one that is not *ſuppled*, and therefore refuſes to *turn*, from the pain and difficulty which he finds in putting himſelf into a proper poſture: in its original and literal ſignification, this French word means *whole*, *entire*, *unbroken*. It is derived from the Italian, *intero*, as that from the Latin word, *integer*. The *Italians*, therefore, who always talk in *Metaphor*, and from whom the *Terms* of horſemanſhip are taken and adopted, or *naturalized* by other nations, figuratively call a *ſtiff* and undiſciplined horſe, a whole, *entire*, or *unbroken* horſe; which, from the ſtiffneſs and tightneſs of his joints and muſcles, is not able to *bend* himſelf, but in turning, moves all of a piece, like a beam, or bar of iron; while the active and ſuppled horſe, who can *bend* himſelf readily, and becomes part of the *Circle* he deſcribes in *turning*, may be ſaid, like a *Chain*, ſo to looſen and ſhift his limbs, as to *break* and *divide* himſelf as it were into parts: hence, perhaps the term *Horſe-breaker*, for one who forms the paces, and qualifies horſes for being rode.

Page 26. " Turn their heads and necks to the *left*," &c.] This habit goes but to a certain degree, and is not ſufficient to exempt them from being ſuppled by labour and art.

Page 27, " It often denotes an ill temper," &c.] The fault may ſometimes be in the *Temper*; but is more likely to proceed from cuſtom and habit.

Page 29. " A *reſtive* horſe," &c.] Corruptedly and ignorantly called a *ruſty* horſe. The word is derived from the French *Retif*, as that from the Italian *reſtivo*, from the verb *reſtare*, to ſtop, or ſtand ſtill.

Page 31. " Nothing excels this method," &c.] The ſhorter and ſurer method is, to work him upon circles unmounted, till he is fatigued to a certain degree; then let a rider get upon him, and the *Longe* be held by a careful and judicious aſſiſtant. By continuing this method with diſcretion for ſome time, the horſe will be weaned from this moſt dangerous vice, and habit and exerciſe will reconcile him to patience and ſubmiſſion.

Page 36, " If he is loaded with a great head," &c.] Of no conſequence, for horſes do not go upon their *Heads*, nor does the perfection of their paces depend upon them.

Page

Page 36. " That are inclined to be *ramingue*," &c.] An horſe that is *ramingue*, is one which in working doubts and heſitates to go forward; advances a little, then ſtops, and is as it were of *two* minds; not obeying the ſpur or whip, or other aids of the horſeman, but holding back, and refuſing to go freely forward. The original word *ramingo*, ſignifies in *Italian* a young bird, or neſtling, which, when full grown and fledged, refuſes to quit the neſt or bough, though urged and ſolicited by the parent birds, to launch into the air, and take its flight.

Page 43. " Of the *Stop*."] On the contrary, the perfection of the *Stop* depends abſolutely upon theſe qualities; for it is impoſſible for an horſe to make an exact and correct ſtop, unleſs his powers are collected and united; unleſs his mouth is juſt and ſure, his head and ſhoulders ſettled and firm; unleſs he is light in the hand, and regular, exact, and adjuſted throughout: the *Stop*, therefore, muſt be conſidered as the *Effect*, and not as the *Cauſe* of theſe perfections.

Page 48. " To ſtop upon his haunches," &c.] This leſſon will be admirable, if practiſed with horſes which have been ſuppled and prepared; but ſhould never be uſed to colts or raw horſes, whoſe joints are ſtiff.

Page 51. "Arm themſelves,"] Horſes guilty of this defence ſhould be worked unmounted, with a ſnaffle, and the *Stick*, or *Pole*. *Vide infra.*

Page 60. "Owes its origin, &c."] Some people have imagined that the hint of uſing *Pillars* in the *Manege* was taken from a contrivance, of which *Eumenes* was the author: *Plutarch* relates it thus: when *Eumenes* was beſieged at the fort of *Nora* by Antigonus, fearing leſt his horſes ſhould ſuffer, and grow ſick from reſt and idleneſs, he invented a method of working them, by which he could give them ſtrong exerciſe, without removing them from their ſtalls. He placed a pully over their heads in the beams of the ſtables; with which, by the means of running reins, he pulled up their fore parts, cauſing at the ſame time people to ſtand behind them, who urging, and laſhing them with whips, put them into motion, made them yerk out behind, raiſing and moving their fore legs, and work and chafe themſelves till they ſweat copiouſly; by theſe means he preſerved their health, kept them in wind, and ready for ſervice*. The *ſingle* pillar, once ſo frequent in *Maneges*, but now laid aſide, was firſt uſed in *Naples*, and owes its origin to the following occaſion. In the early days of the *modern Manege*, horſemen had not the advantage of covered buildings, expreſly erected for the

* Vide Plutarch, Eumenes.

purpoſe

purpoſe of riding and breaking horſes ; but from the want of them were expoſed to great inconveniences, and obliged to have recourſe to various ſhifts and contrivances ; for beſides the ſhelter which a roof affords both to man and beaſt, the *Walls* of the riding-houſe are immediately neceſſary to aſſiſt the horſeman, by awing, guiding and confining the horſe : for want of theſe coadjutors, the ancient horſemen were uſed to dig *Trenches* of certain dimenſions as to length and breadth, in which they worked their horſes ; the ſides of the trenches ſupplying the want of walls, and producing to a certain degree the ſame effect. Upon many occaſions likewiſe they exerciſed their horſes in *ploughed* fields, as well as up and down hill; being obliged to avail themſelves of theſe and ſeveral other methods, for want of thoſe helps which a riding-houſe only can furniſh. In this ſtate things were, when the well-known *Pignatelli* flouriſhed in Naples ; and having no covered *Manege*, worked his horſes in the open air, in a place which he choſe for that purpoſe : in this ſpot was a *Tree*, to which this renowned horſeman, to ſave the trouble and fatigue of holding the *Longe*, uſed to tie his horſes, and work them round it. Among the many ſcholars formed by this maſter, was the famous *Pluvinel*, of France, who had the honour of ſetting *Louis* XIII. on horſeback.

Being returned into France, and profeſſing horſemanſhip, he placed a *Poſt* or *Pillar* in his *Manege*, in imitation

tation of *Pignatelli's Tree*, and made the ſame uſe of it: to this he ſoon added another of the ſame ſize and height; which *two* pillars were calculated to anſwer purpoſes different from thoſe for which the ſingle pillar had been erected: the *two* pillars are ſtill in uſe, and reckoned an eſſential piece of furniture in all riding-houſes.

The *ſingle* pillar has long been diſcontinued, but is not without its merit, and may be employed to advantage upon certain occaſions, eſpecially where an horſeman undertakes to *longe* an horſe, without the aſſiſtance of another perſon.

Page 68. "Not over the ſhoulder," &c.] The ancient horſemen applied the ſwitch, or rod, over their ſhoulder, in a very aukward and ineffectual manner, as may be ſeen in the books of old writers.

Page 81. "Worked with his head *in*, or to the cen-"ter, and his croupe out upon *large* circles."] The *French Manege* of late years has introduced another method of working horſes, in preference to the *Circle*. It is called the leſſon of *Epaule en dedans*: of which, as it has an intimate connection with that of *Croupe to the Wall*, it may not be improper in this place to give ſome account, and to explain to the reader the ſignification of the expreſſion of *Epaule en dedans*, which is now become a technical word,

and adopted as ſuch in moſt *Maneges*, and French treatiſes of horſemanſhip.

The leſſon called *Epaule en dedans* is of late invention, and unknown to the earlier writers on horſemanſhip: rendered into Engliſh, it means that attitude, in which, as the horſe goes forward, he is ſo bent through his whole frame, that if he goes to the *right* hand, he muſt croſs the right fore-leg over the left, and ſo *vice verſâ*; or, in the language of the *Manege*, his *inner* ſhoulder, or leg, over the *outward*. The old maſters either did not know, or forebore to practiſe this method, but worked their horſes upon *Circles*, when they intended to ſupple the ſhoulders and haunches: it has been of late years objected to the working upon *Circles*, that it conſtrains the fore-part too much, and throws the horſe upon his ſhoulders; to remedy this evil *Monſieur de la Guerriniere* *, a knowing and accompliſhed horſeman at Paris, invented the leſſon called *Epaule en dedans*, and eſtabliſhed it in his *Manege*. Both he, and ſucceeding profeſſors of the art, have triumphed mightily in the baniſhment of the *old* method, and diſcovery of the new; which latter, notwithſtanding the aſſertions of ſo capable and experienced a maſter, differs very little from the old practice, to which it owes its origin, and from which it is extracted and formed. The great, and only objection brought againſt

* Vide Ecole de la Cavalerie.

the

the *Circle*, is, that the horſe, when worked *circularly*, has his haunches too much at liberty, by which means, the weight of his body is thrown upon his ſhoulders, which are thereby impeded in their motion, and the animal compelled to work in a manner directly oppoſite to what he ſhould do. At the time when this crime was imputed to the *Circle*, it had great appearance of truth and juſtice; but the objection was miſplaced, the blame being layed upon the *Circle*, which ſhould have been aſcribed *ſolely* to the falſe and ſenſeleſs *Manner* in which they *then* were uſed to work their horſes in it; uſing heavy large *Bitts* and *Caveſons*, with which they loaded their heads, and brought them down to a level with their knees; ſo that they carried them, like *Rams*, when they fight and batter one another with their foreheads.

This evidently appears from the portraits in the *Duke of Newcaſtle*'s Syſtem of Horſemanſhip, where horſes are repreſented, as he juſtly calls it, working in a *Circle*, with their *Heads in*, or *to the Center*, and their *Croupes* ſlung *outward*, or from it. Theſe terms clearly expreſs what they are meant to convey, while the new-coined one, *Epaule en dedans*, gives no idea of the thing ſignified, ſo that unleſs the horſe has been ſeen performing the leſſon, it would be difficult to unriddle the meaning of the expreſſion. Working of horſes in this manner, muſt indeed produce effects contrary to the nature of the leſſon, as well as to the horſemen's expectation; and it is no

leſs amazing, that when they ſaw the *Effect*, they ſhould not have ſagacity enough to inveſtigate the *Cauſe*; but ſhould be ſo abſurd, as to load the *Leſſon* with thoſe reproaches, which ſo juſtly belonged to the *Manner*, and to that alone, in which they gave it.

Had they known the advantage, I ſhould ſay the neceſſity, of raiſing the *Head*, in order to preſs and bend the *Haunches*, and to do this by means of a *Snaffle* with *double* reins, one being tied over the *Withers*, on the oppoſite ſide to which the horſe is to turn, the *Head* would at once have been *raiſed*, the *outward* ſhoulder brought *in*, and the horſe bent from noſe to tail; but this diſcovery was reſerved, among other, for a greater maſter *, whoſe ſuperiour talents have ſtruck out, and whoſe practice has confirmed, many important improvements in the *Art*, which he ſo much admires, and ſo highly adorns.

Page 117. "Of Curvets."] This *Air* was called by the older Italian maſters, *Urſata*, or the Gambols of a *Bear*, from *Urſa*, a *Bear*; as the horſe in making curvets was thought to reſemble the motions of the *Bear* when he dances upon his hinder-feet. The word *Curvets* is derived from *Corvetto*, or *Corbetto*, ſignifying in the Italian language, a *Crow*, the actions of which, when it hops or leaps, is imitated in this air by the horſe. Others de-

* Sir Sydney Medows.

rive it from the Spaniſh word *Corva*, which ſignifies the *Elbow*, or *Hock* at the hinder-leg, becauſe the horſe, in executing this Manege, bends his hocks, and throws his weight upon them.

Page 127. "To make a croſs, or dance a Saraband," &c.] To teach an horſe to deſcribe the figure of a croſs in making curvets, he ſhould firſt be walked upon a ſtrait line, about four times the ſpace of his own length, ſhould be made to go backward upon the ſame line; afterwards advance to the middle of it, then go ſideways to the right hand, about twice the meaſure of his own length; the ſame on the left, and then return to the middle of the line, where he ſhould ſtop, and be careſſed.

When he can tread theſe lines equally, advance, go backward, and to either ſide, flying the heel, it will be right to put him to make a curvet at the beginning, the middle, and at the end of each line; and if, upon repeated trials, he is found ready and obedient, he may be called upon to make the entire *Croſs* in curvets.

To execute the *Saraband* in this *Air*, the horſe muſt make two curvets forward, two backward, two ſideways to each hand, and ſo on, forward, backward, and ſide-ways indifferently; without keeping the proportions of the ground, as in making the *Croſs*, and without ſtopping, as long as his wind and vigour will

allow him to continue. In directing this *Manege* the horſeman muſt take care, that his aids be perfectly juſt and exact, as well as that the horſe be furniſhed with vigour, temper, activity, and ſuppleneſs in all his parts, otherwiſe he will never be able to perform theſe two Maneges with truth and brilliancy, to which very few horſes, for theſe reaſons, are equal. Vide Guerriniere, p. 146.

Page 144. "Uſe an hand-ſpur," &c.] In teaching an horſe to make *Caprioles*, the name of which *Air* is derived from *Capra*, a goat, as it reſembles the leaps of that animal when it bounds and plays; it was a method with the old riders to prick the horſe's croupe with a ſhort-pointed iron, in order to make him yerk out, or kick, when he was at the height of his leap, without which he cannot be juſt and perfect. This the French horſemen call *Nouer L'Aiguillette*, or *tying the knot*; an expreſſion far fetched, but taken, perhaps, from the likeneſs of this motion, to tying a knot with a ſhuttle: to do which, the thread is contracted and hollowed in the hand of the perſon who holds it, and the ſhuttle, in the ſame moment is flung through to the end of the line, and binds and faſtens the knot: in imitation of this action the horſe draws, or tucks up his hinder legs towards his belly, and then yerks them out to their utmoſt ſtretch *. For this purpoſe, it was uſual to make

* Having never ſeen any explanation of this phraſe, what is ſaid is only as conjecture.

uſe of what may be called an *Hand-ſpur*. The poſture of the horſeman, however, upon this occaſion, is awkward and conſtrained; and the aid ſo rude and clumſy, as to ſuit only horſes whoſe feelings and ſpirits are dull and cold, and which, for this reaſon, ſhould never be put to this *Air*, which, above all other, requires ſenſibility, quickneſs, and a frank temper.

Page 147. "That over the ſhoulder," &c.] The ancient horſemen aided, or ſtruck the croupe with a long ſwitch acroſs the ſhoulder; but this motion is not ſo quick, neat, or ſharp, as that given by putting the hand behind the waiſt, or on the ſide.

THE

THE

HISTORY and ART

OF

HORSEMANSHIP.

PART II.

THE HISTORY and ART OF HORSEMANSHIP.

PART II.

CHAPTER I.

Of Bitts.

WHEN men firſt thought of taming the horſe, and reducing him to ſuch obedience as patiently and chearfully to receive and carry them upon his back, it is ſuppoſed that they rode without *Bridles*; not conceiving that an inſtrument might be made, which being placed in the *Mouth*, would awe and direct the animal at the will of the rider; ſo weak and limited is *Art* in its firſt eſſays, in its rude beginnings! But being ſoon convinced, that by riding in this manner, the man

man muſt be more in the power of the horſe, than he under the control of his rider, they faſtened a cord, or other ligatures over the *Noſe*, with which, to a certain degree, they guided and reſtrained his courſe; this diſcovery ſoon led them to obſerve, that the *Mouth*, from its capacity of holding whatever might be put into it, as well as from its tenderneſs and ſenſibility, was the *Part* pointed out and adapted by nature, of which they might avail themſelves to communicate their intentions to the horſe, and make him obedient to them; they began, therefore, to ſhape pieces of *Wood*, of *Horn*, and of iron, which they fixed in the mouth, and which, with the addition of *Reins*, are thought to have compoſed the firſt *Bridles* uſed by man.

Upon this foundation, in proceſs of time, were conſtructed all the improvements of *Branches*, *Curbs*, and various ſhapes of *Mouth-pieces*, which conſtitute thoſe inſtruments called *Bitts*, ſo denominated from the horſes cuſtom of *biting*, or champing upon them, when in their mouths.

The earlieſt account we have of *Bitts*, is to be found in Xenophon's Treatiſe of Horſemanſhip *. He deſcribes two ſorts of them, the *rough* and the *ſmooth*, known and uſed in *Greece*; and the form and figures of the *Roman* bitts, as well of thoſe of ſome other ancient nations, are ſtill to be ſeen upon ſtatues and other

* Vide Vol. I. of this Work.

monu-

monuments of antiquity: theſe *firſt* Grecian *Bitts*, both from *Xenophon*'s deſcription of them, and from the ſhapes of others, ſtill to be ſeen on ancient *Roman* monuments, which probably were copies of the Grecian, appear to have been plain and ſimple, but yet were equal, in all probability to the ſervices required of them, and anſwered the ends for which they were deſigned.

From *Parents* like theſe, however, it is amazing to ſee what a numerous, uncouth, and diſtorted progeny are deſcended. Whoever ſhall look into the books of the firſt *modern* writers upon this ſubject, and will trace them down to the laſt century, or even later, will be amazed, and almoſt frightened, at the variety of abſurd, whimſical, and monſtrous *Bitts* which load their works, and which can ſerve only to perplex and diſgrace the ſcience they were intended to embelliſh and improve. Their *Sizes* are ſo large, that they muſt almoſt have choaked the horſes which were condemned to wear them, whoſe teeth were frequently pulled out, on purpoſe to make room for the mouth-piece, or *Canon*, to lay upon the *Bars*, while the *Shapes* into which they were wrought, and the ſuperfluity of *Ornaments* with which they were *deformed*, are ſo ſtrange and fantaſtical, as not to be conſiſtent with uſe or common ſenſe, and muſt make us deplore the ſtate of that *art*, which had *ſuch* advocates to advance its cauſe, and *ſuch* guides to direct its ſteps. Nor is the number of the *Bitts* which they

uſed, leſs prodigious, than the *Variety* of the ſhapes and figures into which they twiſted and tortured them: forgetting the ſimplicity and uniformity of *Nature*, they ſeem never to have reflected, in forging ſuch a multitude of different *Bitts*, that the *Mouths* of horſes are not ſo various, and eſſentially oppoſite, as to bear the ſmalleſt proportion to the number of bitts invented to ſuit their properties, or correct their defects; inaſmuch as that it is known and evident, that all the different ſorts of *Mouths*, good or bad, may be claſſed under a very *few* heads; and that their good qualities may be brought forth, and their defects to a degree remedied, by gentler and readier helps, than theſe abſurd and elaborate inſtruments could have afforded. But theſe horſemen knew nothing of *Simplicity*, nor how engaging and powerful it is: they ſeem never to have conceived or underſtood, that the plaineſt and ſhorteſt way of doing any thing, if equally effectual, is doubly pleaſing and advantageous; nor do they appear to have conſulted *Nature* in their undertakings, or ever to have thought of reducing their *Art* to any certain ſtandard of perfection by following her hints, confirming them by experiment, and proceeding in their labours upon the firm and unvariable principles of reaſon and truth. Hence it follows that their works are generally a *Chaos* of obſcurity and confuſion, in which no order or connection are preſerved, few general principles advanced, and hardly any definition of the *Terms of Art*, or their deri-

vation,

vation, ſet forth and explained, eſpecially among the *Italian* authors, who were the firſt writers and practiſers of horſemanſhip, and whoſe diction is generally ſo metaphorical, and their expreſſions ſo far-fetched, as ſcarcely to be intelligible to an *Italian* himſelf, unleſs he has ſome acquaintance with the *Art* of which they diſcourſe, which they treat ſo aukwardly, that it ſeems rather to have been cruſhed and overlaid by their injudicious labours and treatment, than nouriſhed, ſtrengthened, and improved by them. Of this, their *Bitts* afford but too clear a proof, being ſo formed, that they need only be ſeen, to be condemned and rejected. Such indeed has been their fate; for the *Art*, as it went on, refined in its courſe, and the profeſſors of it have at length found eaſier and plainer methods of *bitting* horſes, than they ever could have attained from the uſe of thoſe prepoſterous machines employed by their predeceſſors. They have diſcovered, that to acquire a dominion over the horſe's mouth, it is better to employ ſkill and gentleneſs than force and violence; and underſtand, that to compaſs this end, the *Part* muſt be preſerved in a juſt degree of tenderneſs and ſenſibility; that the rider's *Hand* muſt accompany and anſwer all its feelings, while the *Mouth* muſt reciprocally act with it, and obey its directions; and that when this is the caſe, that is to ſay, when the *Mouth* has been properly worked, and formed to this delicacy and truth of feeling, the inſtrument is then in tune, and ready for the artiſt, whoſe hand, though

armed with the plaineſt and ſofteſt bitt, will be able, generally ſpeaking, to draw forth all its harmony.

The effects and operations of the *Hand* having been explained in the foregoing pages, the properties of *Bitts*, and the methods and rules for adjuſting them to horſes mouths ſhall be the ſubject of the enſuing chapters.

A bitt, in order to operate properly, and control and guide the animal, ſhould be ſo formed, as to be in proportion to the ſize of the mouth, to ſuit its properties both *inſide* and outſide, and conſequently place the head in a becoming and graceful poſture, reſtraining him without violence or pain, and obliging him at the ſame time to follow and obey the impreſſions of the hand with freedom and exactneſs, at the ſame time preventing him, as far as it is poſſible, from making any aukward, irregular, or capricious motions with his head.

Any perſon, to a certain degree, converſant with horſes, who will employ his eyes and judgment, will ſoon be capable of underſtanding when the bitt is in proportion to the mouth and ſize of the horſe; for it is not difficult to perceive and comprehend, that a *ſmall* bitt would be improper and uncomely in the mouth of a *large* horſe, as a great one would be inconvenient and burdenſome to an animal of a lower and ſlenderer make. The ſize, however, and relative proportion to the figure of the horſe, are leſs to be inſiſted on, than the properties and proportions of the bitt, with reſpect to the effect it is to produce, and the manner in which it is to govern and

influence

influence the mouth. Here indeed much juſtneſs and delicacy are required, for all the motions of the horſe depend upon it, and every action is to be regulated by it.

The horſes which go looſe, *diſunited*, or *falſe*, are to be *put together*, and adjuſted; and thoſe which are weak, and go faintly and indiſtinctly, whether from bad feet, or whatever other cauſe, are to be propped and ſupported; and ſuch as have over-hanging ſhoulders, large heads, and thick forehands, which, from heavineſs and ſloth, lean upon the hand, are to be raiſed, lightened, and animated by it.

The juſtneſs of the parts which compoſe the bitt, both for the inſide and outſide of the mouth, conſiſts in keeping the proportion which each bears to each. The *Mouth-piece* therefore, ſhould neither be ſo big as to fill up the mouth, nor ſo ſmall as to be ſunk and loſt in it; it ſhould preſs and act upon the bars evenly and firmly, ſo as not to give a *falſe Appuy*. The *Eye*, or hole at the upper end of the *Branch*, ſhould be ſo placed as not to hurt or offend the *Cheek*; and the *Curb* be lodged ſo exactly as to ſit ſmoothly and evenly in the *Beard*, its proper place, and in appearance deſtined to it by nature herſelf.

The figure and ſhape of almoſt every thing is pleaſing and proper, in which there is nothing *wanting*, nothing *ſuperfluous*, nothing *extravagant*, or fantaſtical. Whatever is thus conſtructed, will generally anſwer the purpoſes

expected

expected from it, and its utility will be its *Beauty*. A bitt ſhould be ſubject to theſe rules, and formed upon theſe principles. That bitt, therefore (except in particular caſes) will be proper and handſome, whoſe *Branches* are of a due length with reſpect to the ſize of the horſe; which turn neither too much *in*, or towards his cheſt, nor too much *out*, or from it; that is to ſay, which are not too ſtiff, nor too weak and yielding; whoſe *Ends* keep at a due diſtance, and do not contract, or cloſe in upon each other, but are naturally and eaſily inclined ſomewhat *backwards*, or towards the cheſt, ſo as neither to keep the mouth under too rigid a confinement, nor indulge it in too much liberty: for it is from this juſt mixture of reſtraint and eaſe, that we are to acquire the means of placing the head in a ſuitable and graceful poſture; a poſture not only beautiful, but indiſpenſably requiſite and neceſſary to aſſiſt the operations of the *Bitt*.

Nature, which in many inſtances is found to be wiſer than reaſon and human invention, does not always conſider the beauty and grace which ariſe from ſymmetry and proportion, *abſtractedly* in themſelves as *Beauty* and *Grace*, as ſome may imagine, who miſtake the effect for the cauſe; but gave them merely to be *ſubſervient* to *Utility*, and to advance her own great and wiſe purpoſes. Thus, when an horſe is, generally ſpeaking, ſtrong, active, and excellent in his paces, he will be found to be juſtly and truly made in all the eſſential parts upon which his paces and ſtrength depend; and when

when ſo proportioned, he will likewiſe generally be found to be *handſome*. Here beauty is ſubſervient to utility, and holds but the *ſecond* place, for he could not have been ſtrong or active, without being well-made, and being ſo, he will moſt probably be handſome from the harmony and proportion of his ſtructure ; for it is this proportion which is the parent of perfection in all objects, and where it is not obſerved, or is defective, the orginal fault muſt be in the quality and proportion of the conſtituent parts ; ſo that the beauty is no more than the reſult of a juſt conformation, and ſerves only as a poliſh to the whole. With reſpect, therefore, to the placing of the head, when the horſe wears a bitt, the poſture in which he is taught to hold it, is not required becauſe it has a pleaſing appearance, but becauſe it is ſo abſolutely *neceſſary*, that were it otherwiſe, the bitt could not operate, nor the rider avail himſelf of it, to put the horſe to thoſe ſervices for which nature ſeems to have formed and deſigned him.

When, therefore, the horſe thruſts out his noſe, and turns it upward, this poſture is not to be blamed becauſe it is ugly and diſagreeable, for in many animals it may be proper, and even becoming ; as in the ſtag, and ſometimes even in an horſe, as when running wild, and full of gaiety and ſpirit; but it is to be condemned in an horſe when *mounted*, becauſe it entirely frees him from all obedience to the hand of the rider, and renders the bitt uſeleſs, and of no effect.

In this attitude, he can neither be ſtopped, *united*, guided, or ſupported: on the contrary, if he goes into the oppoſite extreme, and carries his head ſo low as to *arm* himſelf, or touch his throat with his chin, or the end of the *Branches*, the bitt in this inſtance will have no power, and the horſe, by *crouding himſelf together*, and not keeping the due diſtance which nature has ſet between his head, neck, and ſhoulders, will not be able to lift his legs, or put them forward, hardly to ſee his way, and muſt go in a manner equally diſagreeable to the ſpectator, and unſafe to himſelf and his rider. The perfect poſture then is to be found in a *Medium*, and is derived from both extremes. The ſkill of the horſeman muſt accompliſh this, for in this the ſcience of the bitt conſiſts, and he will endeavour to do it with gentleneſs, exactneſ, and patience; he will *collect* and put his horſe *in the hand*, ſo as to make him feel the impreſſion, and follow its motions without pain or ſurpriſe, but ſmoothly and gradually; requiring no more than a gentle and eaſy ſubmiſſion, and remembering to do nothing that may alarm and diſturb, ſo as to provoke him to rebel againſt the *very* hand he is required to obey.

When an horſe can *ſtop* readily and with eaſe, when his head is conſtant and ſteady, and he is *light* and *firm* in the hand, and ſo ſupple as to be able to obey it in all its motions with eaſe and readineſs, he gives ample proofs that the bitt is proderly adjuſted, and fitted to his mouth; and that he is reconciled, and even pleaſed with

with the power it exerciſes over him: on the contrary, if he opens his mouth as if he was gagged, if he wreathes and twiſts his jaws, if he draws up his tongue above the mouth-piece, or thruſts it out of his mouth ſideways, if he *retains* himſelf, or runs backward, if he carries his head very low, and endeavours to force the hand, if he fears the impreſſion of the *Bitt*, has no *Appuy*, toſſes his head up and down, or refuſes to advance, and go forward, interrupting his *Manege* with various diſorders, he gives evident reaſon, by the commiſſion of theſe irregularities, to ſuſpect that the bitt is not properly adapted to his mouth, and offends, or hurts it, either within ſide, or without.

It has already been ſaid, that the different *Sorts* of *Mouths* are not ſo numerous, nor their ſtructure and properties ſo oppoſite, as to juſtify the almoſt infinite variety of bitts, which were invented in paſt times; it is nevertheleſs certain, that all are not formed with all the qualities which compoſe a good and perfect mouth; nor have all horſes the *ſame ſort* of mouths, whether good or bad; for were that the caſe, the horſeman's taſk would require no ſkill or diſcernment, and *one* bitt would infallibly ſuit all horſes. Some *diſcretionary* power muſt therefore be allowed, and horſemen muſt know how to avail themſelves of bitts, more or leſs different, for the government of horſes, which in the peculiar formation and qualities of their mouths, ſhapes and ſizes of their bodies, and even in their temper, are found to

differ from one another; for different mouths muſt demand, to a certain degree, a variety of bitts, which variety is only to be condemned, when indulged to an injudicious and wanton exceſs.

It is moſt true and apparent, that that horſe which is ſtrong and firm in his ſtructure, endued with gentleneſs and ſpirit, is active, and has good legs and feet, can never want a bitt, whoſe principal effect is to raiſe and ſupport, becauſe he is very able to furniſh to himſelf all the aſſiſtance he can need, and from the concurrence of theſe properties, will moſt probably have received from nature a proper diſpoſition and a good mouth: that horſe likewiſe whoſe forehand is long, and elegantly turned, with a lean and ſmall head, and whoſe jaws at the ſetting on of the head, are wide and open, can never call for a bitt which is particularly conſtructed to fix his head in a poſture, in which nature has placed it before: again, that horſe whoſe mouth is large and deep, whoſe *Bars* have a proper degree of feeling, neither too hard, nor too tender, with a briſk fine *Tongue*, ſmall and thin *Lips*, the *Beard* well made, and neither too delicate, nor callous, will never require a bitt particularly ſmall, nor one calculated to awe and reſtrain him beyond the common degree; nor one with the *Liberty* or *Upſet* wherein to lodge the tongue, larger than uſual; nor with a *Curb* ſtricter, or more ſevere than it ſhould be, to be felt and acknowledged. Happy indeed would horſemen be, were it eaſy to find horſes poſſeſſed of

of theſe uſeful and noble qualities. But this is ſeldom their lot, and it is from the want of ſome, and ſometimes of all theſe requiſites, that the ſkilful horſeman is called upon to remedy by art the faults, and ſupply the defects of nature, when ſhe proves perverſe and unkind.

This truth being eſtabliſhed, that there are few if any horſes given to man ſo correct and perfect, as not to have ſomething wrong, ſomething that we would wiſh otherwiſe in their ſhape, limbs, or character; the utility, as well as neceſſity, of the horſeman's art will be clear and evident; and the merit of that art muſt be confeſſed, which comes in as a friend to the aſſiſtance of nature, which ſtrengthens it where it is feeble, guides and ſupports where it is weak and uncertain, and always acts ſo kind a part, as to leave it improved and better than it was, when it was firſt undertaken.

CHAP. II.

Of the Branches.

THE *Mouth-piece*, in order to produce the wiſhed-for effects, and operate juſtly and with certainty upon the mouth, ſo as to be able to raiſe, ſupport, unite, or reſtrain the horſe, without violence or pain, ſhould be placed directly and evenly upon the *Bars*, exactly between the teeth called the *Grinders* and the *Tuſhes*; and the chain, called the *Curb*, ſhould reſt equally and ſmoothly on that hollow under the chin, commonly called the *Beard*. The *Mouth-piece*, by its *Appuy*, or the force with which it preſſes the *Bars*, is employed to retain the horſe in his pace, and to make him *ſtop*. The *Branches* govern, direct, and unite him; and the *Curb* is the cement and ſoul of both: for the *Mouth-piece* could have but little influence over the *Bars* from above, nor the *Branches* when pulled *below*, if the *Curb* did not connect and animate both. This is the manner in which the bitt operates, by means of the parts which compoſe it, *viz.* the *Mouth-piece*, *Branches*, and *Curb*, each of which has its diſtinct office, although all muſt concur and act in *Union* to produce the propoſed effect. We will explain how this end is to be attained, and, to be more exact, will ſpeak of each article ſeparately, beginning with the *Branches*.

CHAP. III.

Of the Branches and Curb.

THESE are formed in different ſizes, in different ſhapes, and proportions, as the mouth which is to wear the bitt requires; and theſe different ſhapes and proportions are what diſtinguiſh one *Bitt* from another.

The *Mouth piece* is that part of the *Bitt* which the horſe carries in his mouth: this is ſometimes made of one entire piece of iron, *kneed*, or bent in the middle, and ſometimes quite ſtrait. Some again have a joint in the middle, and other mouth-pieces have an hollow ſpace in the middle, in which the tongue is lodged, which being not preſſed ſo much as when the *Mouth piece* is level, remains more free and undiſturbed. This arched ſpace is called, the Mounting, *Liberty*, or *Upſet*; and, from its ſhape and faſhion, gives a particular denomination to the bitt, as a *Pigeon* necked, a *Duck*, or *Gooſe* necked bitt, ſo called, becauſe the two parts which compoſe this neck are formed in reſemblance of the necks of theſe birds. The *Branches* are thoſe parts of the bitt to which the *Mouth-piece* is joined and inſerted, and which reaches from the horſe's cheek to a certain length below his chin. They are ſometimes quite ſtrait, and ſometimes bent and turned into different ſhapes; and, according to

the proportion in which they are bent, produce different effects upon the horſe's mouth. When ſtrait, the branches conſiſt but of two parts; an *Eye*, or hole at the top, to which the *Head-ſtall* is buckled; and an hole, or ring at the bottom, in which the reins are faſtened; beſides this, one or two ſmall *Chains*, and ſometimes a ſlender bar of iron run acroſs near the bottom, to keep the *Branches* firm and ſteady.

Thoſe *Branches*, which are formed obliquely, are bent in different parts, and in different degrees at the upper end, near the mouth-piece. When they are bent ſo as to make a *Projection* near the *Mouth-piece*, this projection is called the *Elbow*, or *Shoulder*; and when it is towards the bottom, it is named the *Knee* or *Ham*. There is an imaginary line belonging to all bitts, called by horſemen and bitt-makers, the *Line* of the *Banquet*, or upper part of the branch, above the mouth-piece; which beginning from the *Eye* at the top of the branch, runs to the end. In this all the delicacy of the art conſiſts; for it is the rule and guide by which the bitt is to be adapted to the mouth, and by which the ſtrength or weakneſs of the branches are to be known. To theſe we may add one part more, which is called the *Arch of the Banquet*, and is at the inſertion of the *Mouth-piece* into the branches. Under this, there is another called the *Beard*.

The next and laſt article belonging to the bitt, is the *Chain*, or *Curb*, which goes under the *Chin*. The perfection

fection of the bitt, and the certainty of its effects depend upon the union and correſpondence of the *Curb* with the *Branches*. To attain this purpoſe, great exactneſs muſt be obſerved, as that it be of a juſt and ſuitable length with the *Beard*, and that it remains flat and immoveable in its place, not galling, or pinching the part, but yet keeping it in due ſubjection: for were it to be looſe, and ſhift its place, it would render the branches entirely uſeleſs. This *Curb* is compoſed of many links; the larger they are, the gentler and eaſier they are, and when, from the ticklißhneſs and delicacy of ſome horſes, they happen to be too ſtrict, a piece of cloth or leather, put between them and the *Beard*, will blunt their effect. The adjuſting the *Curb* properly, is a matter not only of the utmoſt conſequence to give the branches their due power, but is alſo of ſo much exactneſs and nicety, that few of the Bitt-makers themſelves are equal to the taſk, ſo as to know the ſhape and temper of each mouth, the dependence which all parts of the bitt have upon one another, of what length or ſhape to form the *Branches*, and to complete the machine with that truth and juſtneſs, which the purpoſe to which it is deſtined moſt abſolutely requires. The greateſt difficulty is to fix the *Curb*; and, although it calls for ſo much care and knowledge, and almoſt each horſe, from the ſize or temper of his mouth, ſhould wear his bitt *with a difference*, yet they are generally kept *ready made*, and many people are content to buy them.

them ſo, and thruſt them into their horſes mouths, pleaſed with the poliſh, and mechanic neatneſs of the work, which in this nation is very beautiful; and judging this to be ſufficient, concern themſelves no farther.

Of outward form elaborate, of inward leſs exact. MILTON.

When the *Curb* (as already mentioned) is too looſe and long, it defeats the operation of the *Branches*, and by giving too much room, allows them to go back, which poſture oftentimes galls and frets the horſe's lips, and frees him from ſubjection to the hand.

When it is too ſhort, it is always too ſevere, and binds and gags the horſe, ſo as to occaſion great uneaſineſs and diſturbance, depriving the branches likewiſe, to a certain degree, of their juſt effect. In order to hinder the *Hook* to which the *Curb* is hung, and which confines it in its place, from hurting the horſe either in his cheek or lip, great care ſhould be taken to turn it ſomewhat round and thick, and to proportion its length, ſo that it may touch only the extremity of the lip, which is the place where it joins the laſt link of the *Curb*. The due length is generally fixed by the diſtance from the *Eye* of, the *Branch*, to the *Elbow*, or *Shoulder*; and in *ſtrait* branches where there is none, to the *Place* where the elbow *would* be, if there was one. If the *Beard* is too tender and ſenſible, it will be proper to make the *Curb* of *one* piece of iron, remembering to have it round, ſmooth, and well

well poliſhed ; taking care to make the curb reſt in its place, and not to ſlip up above the *Beard* upon the jaw-bone, as it happens to horſes which are ſmall, narrow, and very quick of feeling in that part. To keep it ſteady, therefore, the *Hooks* muſt be longer than they commonly are, hollow or arched, eſpecially upwards, and the *Curb* either round or flat, according as the *Beard* requires, and *ſhort*, to balance the extraordinary length of the *Hooks*. To ſhield the *Beard* likewiſe from the preſſure of the *Curb*, a bit of cloth, or leather, may be put between them ; and where the part is ſo very tickliſh, as hardly to allow any thing to touch it, the *Curb* may be made entirely of *Leather*. There is likewiſe another method which may be practiſed upon theſe occaſions, either to work with the reins put under the *Shoulder* of the bitt, which leſſens, to a great degree, the force of the *Curb*, and is called working with falſe reins ; or elſe to lay the curb entirely aſide. As theſe *Curbs* are calculated for the eaſe and relief of horſes whoſe *Beards* are too ſoft and yielding, there is a ſort of *Curbs* likewiſe which are deſtined ſolely to horſes whoſe *Beards* are thick, fleſhy, and ſo dull and hard, as ſcarcely to have any feeling, but lean upon the hand, *force*, or break from it, and commit many diſorders, either from a bad temper, want of ſtrength, of ſuppleneſs, and activity ; or, as it ſometimes happens, of all together. The *Curb* preſcribed for horſes of this character (having firſt tried the ſmooth *Curb* of *one* piece) muſt be hollow,

indented, or armed with ſmall teeth, and of one piece of iron.

This indeed has great power, and will perform all that can be executed by a bitt; but it is too rude, and ſo painful, as to be unbecoming in an horſeman to uſe. The more eligible part will therefore be, with horſes to which ſuch ſeverity is requiſite, either to reject them totally, or endeavour to form them by milder treatment, and with judgment and knowledge, rather than to expoſe them, by the harſhneſs of this curb, to work diſagreeably, or be indebted for their obedience to ſo much rigour and cruelty. It was likewiſe cuſtomary to fix above the *Mouth-piece* a thin *Chain*, or ſlender bar of iron, reſembling a ſmall *Snaffle*, but better known by the French term of *Trenchefile*. This, at preſent, at leaſt in this country, is laid aſide; it nevertheleſe has its uſe, and may be employed with advantage to horſes which are apt to *drink* or *ſwallow* their *Bitt*, as the expreſſion is, or bury it ſo deep in their mouths, as to hinder it from having a due and juſt effect. It ſerves alſo, to a certain degree, as a *Player*, to refreſh and enliven the mouth, ſomewhat in the ſame manner as the little chain ſo called, which is hung in the middle of the *Upſet*, and laying upon the tongue, keeps it in motion, and makes the mouth moiſt and pleaſant.

Such, under various forms and combinations, are the component parts of the machines called *Bitts*. The general rules which muſt be obſerved in adapting them

to the mouth, the different ſorts at preſent in uſe, with their properties and effects, will now demand to be conſidered; but as this cannot be done but relatively to the mouths to which they are to be applied, it will be indiſpenſably neceſſary, in this place, previouſly to ſpeak of them, and of ſeveral particulars incident to them.

CHAP. IV.

Of the Bars and Lips.

IN order to be able to adjuſt a bitt to the mouth of any horſe, the firſt thing neceſſary is to examine the qualities, and to conſider and meaſure the proportions, ſo as to make it tally and anſwer to the temper and properties of each particular part. The metod of doing this, is to be able to diſcern the natural faults and imperfections, ſo as to palliate and correct them by the ſtructure of the bitt; for were the mouths of horſes good and perfect, there would be no trouble, and little need of ſcience, to furniſh them with bitts.

The general defects are, that they are *too* narrow and ſmall, or too large and wide; that they have the *Tongue* too thick and broad; the channel, or place where it is lodged, too confined and ſtraitened; the *Bars* too dull and hard, or too delicate; the *Lips* too flat and fleſhy; the *Palate*, or roof of the mouth, too nice and tickliſh,

and too low, that is to ſay too *fleſhy*, or not ſufficiently ſo; and above all, the jaws too large, narrow, and confined. Nor does it fail ſometimes to happen, in addition to the perplexity which each particular defect will occaſion, that they all meet together in the ſame horſe, and being oppoſite and contrary to each other, will demand the utmoſt ſkill of the moſt able horſeman to ſteer between theſe difficulties, which this complication of diſorders will throw in his way.

It is not, however, the thickneſs of the *Lips*, the hardneſs of the *Bars*, nor the bigneſs of the *Tongue*, which need occaſion much trouble; for a palliative, if not a remedy, may certainly be found in allowing a large and open *Liberty* to the bitt, ſo as not to preſs or confine the tongue; and in having a firmer and fuller *Appuy* upon the *Bars*, but ſo as not to ſqueeze, or diſturb the lips. But when the *Mouth* is narrow, and the *Bars* at the ſame time tender, a more ſerious diſtreſs muſt ariſe; for if the *Mouth-piece* is ſmall and thin, to ſuit the ſize of the mouth, it will offend and hurt the *Bars*; and in this inſtance, the *Bitt*, inſtead of fixing and aſſuring the horſe's head, will teaze and fret him ſo as to make him toſs it about, and commit many diſorders with it. When the *Tongue* is groſs and clumſy, and the *Channel* narrow, the *Appuy*, or ſtreſs of the *Mouth-piece*, which ought to be upon the *Bars*, will render the *Liberty* ſo comparatively ſmall, that it will act rather upon the *Tongue*; and, inſtead of eaſing and relieving, will con-

fine and preſs upon it, ſo as to occaſion uneaſy ſenſations. Again, when the *Tongue* is unreaſonably large, and the *Palate* very low, and quick of feeling, the *Liberty*, being required to be very high, will rub and fret the *Palate* with its top, ſo as to make the horſe open his mouth in a diſagreeable manner, *beat* upon the hand, and behave very irregularly. Theſe difficulties every horſeman muſt expect to encounter; and they are ſo combined and united, as to require the utmoſt ſkill and diſcernment to reconcile them together; nor will the beſt efforts, and niceſt refinements of the arts ſucceed, without much patience, continued exerciſe, and the diſcreteſt conduct. It has been already mentioned, that the ſenſibility, or dulneſs of the *Bars*, proceed from the greater or leſs quantity of fleſh with which they are covered; as well as from their *Form*, and their being more or leſs round, or *ſharp* and *ridgy*, and ſituated *high* or *low*. In proportion, therefore, to theſe qualities, it will follow, that the influence of the bitt, or *Appuy*, muſt be ſtronger, or more gentle and moderate. Mere common ſenſe inſtructs us ſo far; but we ſhall be ſtill more fully convinced by the horſe; for he muſt neceſſarily be guilty of many follies and extravagancies, when the bitt is either ſo rude as to give him pain, or ſo eaſy and weak as to be ineffectual.

Thoſe horſes whoſe mouths are good in all their qualities, and juſt in all their parts; that is, whoſe *Mouths* are reaſonably wide, whoſe *Tongue* lays eaſily and properly

properly in its channel, whoſe *Lips* are not thick, nor fleſhy, whoſe *Bars* are endued with a certain degree of feeling, without being too tender, ſuch horſes will require but little trouble, and the ſimpleſt and plaineſt bitt will ſuffice, eſpecially if to theſe advantages, a fine and long *Forehand*, a ſmall and well-turned *Head* be added, and they are active, ſtrong, and gentle, with ſpirit and courage; horſes of this ſtamp will prevent the labours of art, for nature may almoſt be ſaid to have *bitted* them herſelf, when ſhe furniſhed them with theſe happy and ſuperior qualities. The only difficulty is to find them.

When an horſe poſſeſſes all the qualities which conſtitute a fine mouth, and, at the ſame time, is weak in his fore parts, it is certain that he will, and muſt lean more upon the hand than he ought, and will, upon this account, require a ruder and more powerful bitt; and although no bitt ſhould be ſo harſh as to cauſe pain, yet, in this inſtance, it is evident, that one ought to be uſed which is ſtricter, and more compulſive, than in other circumſtances would be neceſſary.

When the *Bars* are round and callous, and the Lips are fleſhy and big, the bitt ſhould be ſo conſtructed, as to keep clear of the *Lips*, and preſs only upon the *Bars*. If, on the contrary, the *Bars* are good, and the *Lips* in fault, the intention of the bitt ſhould be to eaſe the *Bars*, and attack the *Lips* more forcibly. Both theſe are effected, by making the mouth-piece thicker or thinner,

where it is to eaſe, or preſs upon theſe parts. If the *Bars* are hard and callous, and the lips ſmall and thin; a *Mouth-piece* ſomewhat ſharp and edged will be more effectual than one that is round. When the *Bars* are hard, the *Lips* large, or the mouth narrow, the *Mouth-piece* ſhould be formed ſo as to affect the *Bars*, and leave the *Lips* at liberty; that is to ſay, it ſhould be thick and round at the middle, and ſmaller and ſharper at the end. When the mouth is dry and dull, a *Player*, or ſome rings hung upon the *Mouth-piece*, by their turning and motion, will awaken the feelings, and make the mouth freſh and pleaſant; and when the *Bars* are ſomewhat lifeleſs, and the mouth narrow, ſo as not to ſuffer much iron to be put into it, a large *Liberty*, with the *Mouth-piece* narrowed, and ſharpened off toward the ends, will take up leſs room, and from its ſharpneſs be more felt by the *Bars*. It muſt be remembered, that each of theſe bitts muſt have the liberty in proportion to the ſize and action of the *Tongue*, and the properties of the *Palate*.

But when, to theſe imperfections, heat and fretfulneſs of temper are added; if the bitt, which was calculated to remedy the vices of the mouth only, ſhould fail of the expected effect, inſtead of augmenting its rigour, you ſhould make it more eaſy and gentle, by compoſing the *Mouth-piece* of one entire piece, without a *Liberty*, if the *Tongue* will permit; and if not, one ſhould be made, ſtill keeping the *Mouth-piece entire*; that is to ſay, not

broken

broken or disjointed, and the two parts fastened by a *Link* in the middle; but the *Liberty* hollowed out of a solid piece, which will have this advantage, that being solid, it will not bend, and will keep the mouth in a firm and just *Appuy*, fixing the *Head*, and maintaining a constant and equal degree of subjection in such horses as are apt to have their heads fickle and uncertain; and reconciling them to the constraint better than a *jointed Liberty* could effect; teaching them, at the same time, by the uniformity of repeated lessons, that all their efforts of resistance are in vain, and that no irregular motions of the head, no grimaces, or distortions can avail, to change or remove what is fixed and stable; and to which habit and patience will, soon or late, dispose them to submit.

With respect to horses whose *Bars* are high, sharp, and endowed with such sensibility, as scarcely to suffer any thing to touch them, a plain and simple mouth-piece, or *Cannon* will be most suitable; it should be moulded likewise with the ends *thick* and *full*, and with a *Liberty* for the tongue, which, by being bent, will work more upon the *Lips*, and consequently spare the *Bars*; while time and perseverance, which conquer most difficulties, will lend their assistance, and reconcile all. To proceed; it is not only necessary that the *Branches* should have their peculiar and distinct effect, and that the *Mouth-piece* should correspond with the structure and temper of the mouth; but it is indispensibly necessary,

that

that both theſe parts ſhould act together, and aſſiſt each other, and that with the utmoſt truth and exactneſs, otherwiſe many diſorders would ariſe; for how nicely ſoever the *Mouth-piece* may be adapted to the mouth, it will avail but little if the *Branches* do not correſpond; for if they are too rude and harſh, the horſe will be afraid of the *Mouth-piece*, gentle as it may be, as much as if it was really ſevere; and if, on the other ſide, the *Branch* ſhould be ſtrait to a certain degree, and the *Mouth-piece* too weak and eaſy, it would not have its due effect, to raiſe, confine, or ſupport the horſe; but he would lean upon the hand, and grow ſo heavy and dead, as to be very aukward and unpleaſing. In theſe delicate circumſtances the horſeman muſt truſt to his experience, and employ his judgment; nor is it a ſmall ſhare of either that will be ſufficient to direct his conduct: above all, he ſhould be well and intimately acquainted with the faults and defects of the horſe, and able to diſcern when they will admit of a remedy, and when they are incurable; ſhould know the temper, and ſee what qualities nature has given, and what ſhe withholds, ſo that he may decide how far to interfere, and to what degree of juſtneſs and grace he may hope to bring the animal, ſo as to make it anſwer the end he wiſhes to attain.

CHAP. V.

Of the Tongue and Palate.

WHEN the *Tongue* is ſo thick that it cannot be contained in the *Channel*, or is too broad and big, it will prevent the *Mouth piece* from reſting upon the *Bars*, will make the *Appuy* hard and dead, deprive the bitt of its due effect, and frequently be bruiſed, fretted, and injured by it. The true and only remedy for theſe evils, is to allow a proper place for the tongue, by making a juſt and convenient *Liberty*. The fantaſtical and ſtrange *Liberties*, or *Upſets* of bitts; which are ſo frequent in books, as well as the prepoſterous bitts which are to be found in them, are entitled to no notice upon this occaſion, inaſmuch that they appear to have been formed rather to exerciſe the fancy and invention of the bitt-makers, than to anſwer the wants of the able and judicious horſeman.

In what caſes this *Liberty* ſhould be formed, either *whole*, or compoſed of *two parts*, we have ſet forth in the preceding chapter; it will be ſufficient then barely to repeat in this, that when the *Tongue* is well-formed, and of a reaſonable ſize, it ſhould be ſmall and moderate; and when the tongue is groſs and big, it ſhould be large and ſpacious; or, in other words, it ſhould be adapted to the tongue, and made in meaſure and pro-

portion to it, care being taken at the ſame time, that it be not ſo wide, as to affect the *Bars*, for upon them the whole virtue of the bitt depends.

When the mouth is *ſmall* and *narrow*, the *Mouth-piece* muſt be in proportion, remembering, at the ſame time, that it ſhould not be ſo little and thin, as by its ſharpneſs to alarm the *Bars*; for it will be better to ſuffer ſome light temporary inconveniencies, ſuch as to let it wrinkle the *Lips*, or preſs upon the tuſhes a little in the beginning, than to make the horſe deſperate, by hurting the ſenſibility of his bars; or, to avoid that fault, by putting more iron in his mouth than nature allows it to contain. With theſe difficulties the horſeman muſt contend awhile; which, if attacked with prudence and moderation, will by degrees grow leſs and leſs, till they totally vaniſh. Time, and a judicious treatment, will bring the bars to a proper tone and feeling, and the mouth will become at laſt ſo ſeaſoned, as to be patient of the bitt, and obey its impreſſions at the will of the hand which directs it.

To theſe likewiſe many faults and irregularities in the horſe may be added; as *gaping*, or opening the mouth beyond meaſure, than which nothing is more diſpleaſing to the eye, *putting* out the *Tongue*, or letting it hang out on *one ſide*; *drawing* it up above the *mouth-piece*, *wreathing* and *moving his jaw*, *arming* himſelf, or reſting the branches of the bitt, or his chin, upon his breaſt, and carrying his head entirely on one ſide; to theſe bad

habits and tricks, it is not in the power of a bitt to furniſh a remedy. Long and patient exerciſe, diſcretion, and a correct and judicious hand, are the only means which can be employed to redreſs theſe capricious poſtures of the *Head*; and for the opening of the mouth, the beſt correction is to place the *Noſe-band* low, and draw it very cloſe and tight, unleſs the vice proceeds from the *Bitt*, by being too big for the mouth, or cauſing any pain or uneaſineſs; in which caſe, the bitt muſt be altered, and the cauſe being removed, the effect will ceaſe.

When the horſe *lolls out* his tongue, it proceeds either from a bad habit, or becauſe it is too *long*. When the latter is the caſe, it may be cut ſhorter, and the remedy is certain, but too cruel to be offered, although conſtantly preſcribed by ancient writers: when it is owing to mere whim and inclination, and the bitt ſits ſo juſtly and equally in his mouth, that nothing can be found amiſs, the fault muſt either be permitted, or the offending part be made *ſhorter* by *Amputation*, as in the inſtance of its being too long. When the horſe lolls it out on one ſide, he thereby fruſtrates, in part, the effect of the bitt, and renders the *Appuy* uncertain. Frequent and gentle ſtrokes of the ſwitch or whip, to alarm and ſurprize him, are the beſt corrections that can be uſed; though ſome preſcribe a ſort of *Muzzle*, with ſmall, and ſharp points of iron, to prevent or puniſh the fault. The horſes which draw up their tongues,

tongues, and bring it over the *Mouth-piece*, are generally guilty of this trick from heat, fretfulneſs, and too much ſenſibility. To cure this evil, care ſhould be taken that the bridle does not moleſt or incommode the mouth; and that the *Liberty* be ſo eaſy and large, as in no degree to preſs or diſturb the tongue; and in order to pacify and moderate a temper too quick and impetuous, the lenities of patience and gentleneſs, of a light and ſteady hand, and of a ſoft and eaſy bitt, will prove the moſt effectual medicines which can be adminiſtered.

When an horſe turns and twiſts his under jaw, being guilty of (as already ſaid) what the French horſemen term, *faire les forces*, or imitating the action of a pair of *Sheers* when they cut any thing; the beſt remedy is to uſe a bitt formed of *one* piece, and now and then to ſtrike the part lightly with the whip, and keep a conſtant hand. The horſe which is apt to *carry low*, or *arm himſelf*, which is effected by the horſe's curling his neck, ſo as to touch the upper part of his throat with the branches of the bitt, commits a fault which is beyond the power of the bitt to prevent or cure. To hinder the habit of *arming*, a round bit of wood has been recommended by ancient writers, to be placed in the hollow part of the jaws, which, in ſome degree may ſtop his chin from turning downwards, ſo as to touch his throat, and prove more effectual than any aſſiſtance that can be gained from the bitt; which is a machine whoſe ſole intention, and ſole powers are directed to

pull the head *downwards*, and conſequently cannot *raiſe* and *ſupport*, and *pull it down*, at the ſame time. The uſual method of attempting to raiſe the head, is to employ a bitt with branches that are eaſy and ſoft in their operation; or to make uſe of a bridoon to hold the hand high; but all theſe endeavours go but a little way, and are ſo very unequal to the taſk required, that thoſe horſemen who undertake to raiſe an horſe by the agency of the *Bitt*, defeat their wiſhes by the very means they uſe to make them ſucceſsful.

Having thus diſcourſed of *Bitts* in a ſummary and general manner, it will, perhaps, be requiſite, before we diſmiſs the ſubject, to recapitulate the foregoing particulars, and lay down the plaineſt and moſt certain rules for the information of thoſe perſons, who may wiſh to be acquainted with the properties of different bitts, and to know how to adapt them ſo as beſt to anſwer the horſeman's views and intentions.

The eaſier, ſimpler, and lighter a bitt is in all its parts, provided it produces the deſired effect, the better, and more agreable it will be.

The neater and ſmaller the mouth-piece is, in proportion to the ſize and qualities of the mouth, the more pleaſing it will be to the horſe.

The mouth-piece that is made of two parts, and joined in the middle. is more eaſy than that which is whole and entire.

The rounder and fuller it is towards the *Ends*, the ſofter and gentler it will to be the mouth.

The

The *Liberty* or *Upſet* ſhould be formed in *Proportion* to the mouth, eſpecially to the *Tongue*, for the eaſe and accommodation of which it is principally calculated.

The *Mouth-pieces*, called *Pigeon-necks*, *Gooſe necks*, *Cats-feet*, *Pas d'Ane*, *Canon a Trompe*, or a *Canne*, both which are entire, and *arched* in the middle, (and for which there is no Engliſh term) with many others, are diſtinguiſhed from one another, only by being whole, or elſe of two parts jointed in the middle, being fuller and ſmaller in the mouth, and by having the *Upſet*, or *Liberty*, larger or more confined.

In this particular, and in this only, the real and eſſential difference conſiſts, and not in the fantaſtical figures and ſhapes into which they are wrought, nor by the addition of *Melons*, *Bells*, *Pears*, *Balls*, *Olives*, *Pater Noſters*, or Beads, *Scatch Mouths*, and *Cats-feet*, &c. with which, till of late years, it was uſual to cover and load the bitts; and which are now deſervedly rejected, as cumberſome, abſurd, and ridiculous.

CHAP.

CHAP. VI.

Of the Branches.

IT is from the *Branches*, in alliance with the *Curb*, that the *Mouth-piece* receives all its life and power. Theſe branches act with greater, or leſs force, in proportion as they are nearer, or farther removed from that part of the *Mouth-piece* which preſſes upon the *Bars*, and is the eſſence of the whole. With reſpect to the line of the *Banquet*, or upper end of the branch, and the *Eye*, it muſt be remembered, that the lower parts of the branch are influenced ſolely by the different proportions and different ſituations of the upper part, called the *Eye*. If this is placed *high*, it reſiſts the power of the branches, and keeps them ſtrait and firm; ſo that when they are pulled, the *Mouth-piece*, which is between it and them, preſſes more ſtrongly upon the *Bars*, than it would do, if either of theſe parts were to yield and give way to the other. On the contrary, if the *Banquet* and *Eye* were placed *low*, they would be too weak to reſiſt the force of the *Branches*, and the *Mouth-piece* could have no effect. This is ſo infallibly certain, that the ſituation alone of the *Eye* will make *Branches* of different conſtructions, operate in the ſame manner, and produce the ſame effect; ſo that a ſtrait *Branch* will be as powerful, as one which is *bent* and turned, provided the *Eye*

be

be placed equally high in both: and the line in which the reins act, that is from the *Ring* of the branch to which they are faſtened, be equally diſtant from the point of *Appuy*, or that part of the *Mouth-piece* before deſcribed, which the branches immediately attack: the variety, therefore, of *turned* branches, which abounded formerly, and of which ſome are ſtill in uſe, are, perhaps, more to be commended for their graceful appearance, than for poſſeſſing any qualities ſuperior to thoſe inherent in the *ſtrait*; for the powers of both depend upon the *Eye*, which ſits as ſovereign, and commands the whole bitt. When the *Eye* is fixed to a certain degree of *Height*, and the branches are *ſhort*, the bitt becomes powerful and ſevere. The ſituation being changed, and the *Eye* lower, accompanied with a *long Branch*, will make the bitt ſofter, and more indulgent.

Long branches, by being at a diſtance from the hand, confine and bring down the horſe's head; *ſhort* branches, therefore, being nearer to the hand, muſt contribute to raiſe it.

A branch, of whatever ſhape it may be, becomes ſtrong and rigorous, when the lower ends advance upon the *outſide* of the *Line* of the *Banquet*.

The contrary effect is obtained, by making the lower ends turn *inward*, or, in other words, *towards* the neck of the horſe, as the term *outward* ſignifies *from* it.

Short branches are more forcible, and rougher than *long*, as their power is more inſtantly felt, than if it

came from a diſtance, and awe and conſtrain the mouth very ſtrictly.

Having thus *diſſected* the bitt, and ſhewn the diſtinct and ſeparate office of each part, we will now beg leave to gather up the ſcattered limbs, put them together, and place the entire machine in the horſe's mouth.

CHAP. VII.

Of the Bitt which ſhould be given to a young horſe.

IN the beginning of an undertaking, whoſe aim is to ſubdue and reclaim nature, and that at a time when ſhe is wild, ignorant, and even aſtoniſhed at the attempts which are made upon her, it is evident that ſhe muſt not be treated but with lenity, inſtructed with patience, and by ſmall degrees, and that nothing ſhould be offered that may hurt, ſurprize, or occaſion any diſguſt. The horſeman, therefore, ſhould not act the part of a *Tyrant*, but the part of a *Lover*; not endeavour to *force* her ſubmiſſion, but ſtrive to gain her *Conſent* and good will, by aſſiduity, perſeverance, and the gentleſt attentions; for what proſpect of ſucceſs would rougher manners afford? To what purpoſe would it be to compel a colt to go forward, or turn from fear of the whip or ſpur, and to trot and gallop ſo freely, as to ſupple his limbs, and form his paces, if the novelty of the bitt, and the unaccuſtomed reſtraint to which it ſubjects him,

ſhould

ſhould vex and confound him, ſo as to make him not know what to do, nor how to behave in theſe extremes. It cannot be expected that he will be guided, and go with eaſe to himſelf or pleaſure to the rider, if the inſtrument by which he is to be conducted offends, or gives him pain: all habits and acquirements ſhould be attained gradually, and almoſt imperceptibly; rigour and precipitation would ruin all, and inſtead of forming the horſe to the execution of what is required, may plunge him into vice and rebellion, ſo as to occaſion much trouble and loſs of time before he can be reduced.

He ſhould not, therefore, at firſt be conſidered as if he was deſigned to be formed to all the exactneſs and delicacy of the bitt; and the horſeman ſhould be content if he will endure it in his mouth, ſo as to grow by little and little accuſtomed to it, till the reſtraint becomes by habit ſo familiar and eaſy, that he not only is not offended, but begins even to delight in it. For this purpoſe great care ſhould be taken, that the bitt be eaſy and gentle in all its parts; that the *Mouth-piece* be larger than it need be for an horſe already *bitted*; that it in no wiſe incommodes the *Bars*, ſqueezes the *Lips*, or galls the *Tongue*.

The mouth-piece called a *Canon*, with a *Joint* in the middle, will be the moſt ſuitable; the *Ends* of it ſhould be as large and full as the ſize of the *Mouth* will permit, for the thicker and more blunted they are, the eaſier

they will be to the horſe, and the *Appuy* leſs ſtrict and ſevere. The links of the *Curb* ſhould be big, ſmooth, and well poliſhed; the *Curb* ſomewhat long; the *Branches* ſhould be exactly even with the *Line of the Banquet*, to make the *Appuy* moderate and equal. They ſhould likewiſe be *long*; nor does it ſignify of what ſhape they are, for with moſt horſes, they ought to be ſo weak, as ſcarcely to have any effect; ſo requiſite it is to guard againſt every thing that may annoy, or diſturb the horſe in theſe firſt trials. In order to reconcile him to this new conſtraint, the reins ſhould be held in both hands, and the horſe, for ſome time, ſhould only walk under the rider. Above all, upon this and all other occaſions, a firm, a light, and diligent hand is neceſſary; for although the bitt is as the *Rudder*, by which the horſe is to be ſteered, yet it is the *Hand* which muſt hold and direct the *Rudder*; and ſo ſuperior is its power, that at all times it can make a gentle bitt *ſevere*, and convert rigour to *Eaſe* and *Softneſs*.

Such are the *Outlines*, and general principles upon which the art of bitting horſes is eſtabliſhed, and by which it muſt exiſt. Under theſe heads, however, many diſtinctions muſt be made, and many variations permitted, which, however minute and nice, are yet ſo eſſentially neceſſary, that without attending to them upon proper occaſions, the wiſhes of the horſeman could never be accompliſhed.

It is not eaſy, however, to deſcribe and explain the *Exceptions* to theſe general rules, becauſe they cannot always be foreſeen, nor is it certain that they may happen; whenever, therefore, a caſe occurs in which a departure from theſe principles becomes neceſſary, it muſt be left to the judgment of the horſeman to act as the occaſion requires; for no general and poſitive directions can be given in many unexpected difficulties which may ariſe, and which, therefore, the horſeman himſelf muſt redreſs upon the ſpot.

To attempt to point out the means of doing this in a book, would be acting like a phyſician, who preſcribes without ſeeing the patient; a bare repreſentation of the diſeaſe may indeed be made, but there may be many circumſtances and particularities in the conſtitution, which ought to be conſidered, but which cannot be known till the parties are together. In our inſtance, therefore, the patient *muſt miniſter to himſelf*, and act from his own knowledge and diſcernment. The leading and general rules may be gathered from books, but the deviations from them to certain degrees, and the *Refinement* of the art can be known and learnt only *among Horſes*, and in the *Manege*. I have, therefore, judged it to be the better part, to lay before the reader only a general view, without going into too minute a detail, which would probably avail only to puzzle and miſlead. For this reaſon I have likewiſe forborn to ſpeak of the bitts at preſent moſt in uſe; ſuch as the *Conſtable* bitt,

ſo

ſo called from the famous *Montmorency*, Conſtable of *France*, who was the inventor of it. The *French* bitt, the *Pignatelli* bitt, which bears the name of the renowned horſeman who firſt deſigned it. The *Piſtol* bitt, or *Buade*, owing its firſt name to its reſemblance of a piſtol in its *Branches*, and the ſecond to its author. Theſe, and a few others now in uſe, are to be ſeen in the ſhop of every bitt-maker, and their properties are explained in almoſt every treatiſe of modern horſemanſhip *. Suffice it to repeat, that however they may vary in the ſhapes and figures of their *Branches*, yet the eſſential difference conſiſts merely in their *Length* or *Shortneſs*, and in their being more or leſs *before* or *behind* the banquet, or in an *even* line with it.

Upon theſe foundations is erected the art of bitting horſes, which art, as far as it reaches, is ſure and conſtant; but which, in ſpite of all the merit and praiſe of which it has ſo long been in poſſeſſion, will, upon a ſerious and ſtrict trial, never, I doubt, be found adequate to the views of a ſound and intelligent horſeman, nor capable of bringing an horſe to that degree of ſuppleneſs, and exactneſs of carriage, which the truth

* It is not for the ſame reaſon that the bitts uſed and valued in this nation, and diſtinguiſhed by the names of *Weymouth* bitts, *Pelham* bitts, *hard* and *ſharps*, &c. are not mentioned here. They are neither *Bitts* nor *Snaffles*, but *infra claſſem*, and of no account. Nor can what is called the Turkiſh bitt be valued, till ſeverity and brutal violence ſhall be deemed virtues in riding.

and

and perfection of the art require. Theſe attainments ſeeming to have been reſerved for a more ſimple, but powerful machine, called the *Snaffle*.

CHAP. VIII.

Of the Snaffle.

FROM what has been ſaid in the foregoing chapter, the reader muſt be ſenſible of the many difficulties which, from the difference of conformation in the *Bodies* and *Limbs* of horſes, the qualities of their *Mouths*, their tempers, the ſetting on of the *Head*, and other particulars, that perſon has to encounter who undertakes to *bitt* an horſe. The almoſt infinite *Number* of bitts, which formerly were in uſe (but now judiciouſly reduced to a very few), their variety of ſhapes and figures, the uſe of *Caveſons*, of *Bridons*, and *Martingales*, which acted with them as auxiliaries, and the number of general rules and directions ſummed up in the former chapters, all ſeem to proclaim the art of bitting an horſe to be one conſtant ſtruggle between nature and art; in which the former, though harraſſed and reſtrained, has ſeldom, I fear, been totally ſubdued, and that from the inſufficiency of the arms which have been employed againſt her. The bridle, in its collective ſenſe, is that inſtrument, which principally enables

ables the horſeman to govern and guide the horſe, ſo as to make him execute what he requires of him. To perform his buſineſs juſtly and gracefully, the animal muſt firſt be made very ſupple in his fore parts; and his *Head* and *Neck* ſo managed, that one may be *raiſed*, and the other arched or *bent*, more or leſs, to the hand to which he is to turn. The bridle called the *Bitt* is ſo impotent in its endeavours to *raiſe* the head, that it even produces the oppoſite effect; nor, from the confinement in which it keeps the horſe, and the ſmall compaſs it affords for the action of the rein, does it allow the rider ſufficient room to bend him, without *pulling down* his head, and putting him upon his *Shoulders*, both of which are incompatible with the true and ſound principles of the art. The frequent uſe of *Caveſons* and *Bridons* fully evince the want of power in the bit to ſupple the horſe, or raiſe the fore part.

The figures and repreſentations of horſes working upon different leſſons may be appealed to, for the confirmation of this aſſertion; the books of paſt times abound with them, eſpecially the boaſted work of that king of horſemen, the duke of Newcaſtle; whoſe horſes are all drawn with their heads between their knees, and yet are exhibited to the equeſtrian world, as ſtandards of truth, and models of perfection. The ſucceſſors of this duke, and of other great maſters, as imitators, are generally a blind and ſervile herd, ran headlong into the errors, adopted the faults of their predeceſſors, and

always made uſe of bitts, without reflecting upon their effects, or perceiving that they could operate but to make the horſe *carry low*, and to put him upon his *Shoulders*, while they thought he was all the time upon his *Haunches*. And it is plain from the conſtant uſe of bitts, and of *Caveſons* in conjunction with them, that the ancient horſemen underſtood but very imperfectly the poſture in which the horſe's head ſhould be placed, ſo as to influence and direct his motions according to the formation of his body and limbs; for there is ſuch an immediate and ſtrict connection and dependency between the parts, that the change of poſture in any ſingle one, will, more or leſs, affect the whole. To illuſtrate this, let the horſe be conſidered as a *Lever*, or poll, when one end is *downward*, or towards the ground, it is certain that the other muſt be *raiſed*, and turned upward. If the head of the horſe, therefore, is brought *down* towards his knees, it will follow that his *Croupe* muſt be *raiſed*, and that it is then impoſſible for him to be balanced upon his haunches, or to be well in *Hand*; for the hand can have but little power over the horſe, while the head is *down*; nor has the horſe, when in this attitude, a poſſibility of *uniting*, or *putting himſelf together*; for this can only be done, by bringing his *Haunches* under him, and making them ſupport the fore parts: a *Bitt*, therefore, operating chiefly to bring *down* the head, cannot but, more or leſs, be the ſource of theſe errors and contradictions. The uſe of the *Bridon*

joined with the *Bitt* (unleſs conſidered as a bridle *in reſerve*, in caſe the bitt ſhould break, or otherwiſe fail), proves the inſufficiency of the bitt to raiſe and ſupport the fore parts. This little inſtrument ſerving only to awaken and animate the mouth, and raiſe the head when the horſe becomes heavy in the hand, or *carries low*.

The prodigious variety of *Bitts* which were uſed in former times, loudly proclaim the difficulty of adapting theſe machines to the mouths of horſes, ſo as to anſwer the wiſhes of the rider; for although much wantonneſs was indulged in the invention of *ſo many*, and of ſuch ſtrange forms; the greater part of them muſt nevertheleſs be conſidered as purely calculated for the ſervice of the horſeman; while the prodigious number of them, and the difference of their figures and dimenſions, prove the uncertainty of the means employed.

To form a conjecture of the intentions of the ancient horſemen from the bitts they uſed, they ſeem to have had little more in view than to awe and command the horſes by force and violence, ſo as to be maſters of them at all events; and the bitts which they put into their mouths, and the *Caveſons* over the noſe, plainly confeſs that they placed all their hopes in the ſeverity of their tools, and the ſtrength of the hand which held them; while all ſenſibility in the horſe, and exactneſs and delicacy in the man, were either diſregarded, or unknown.

unknown. Theſe reproaches, however, are now no more, and the preſent times are ſo enlightened, as to poſſeſs the art of bitting horſes in its fulleſt extent, and to be able to diſplay it in its utmoſt force, purity, and elegance: unfortunate and miſtaken at the ſame time! For the *Bitt*, with all its improvements and boaſted virtues, can never operate ſo as to reconcile *Reſtraint* with *Liberty*, *raiſe* and *bend* at the ſame time, ſo as to draw up, and place the horſe's head and neck in a poſture which muſt oblige him to be upon his haunches, without *boring*, however, or turning his *Noſe* upward, but in proportion to his ſtructure and mould, keeping the mouth cool and freſh, and enabling the horſe to perform his buſineſs, be it what it will, with that freedom, brilliancy, and juſtice, which conſtitute the perfection of horſemanſhip; unleſs, perhaps, in the inſtances of a few horſes, which may be ſo perfect in mind and body, as to be properly called the Phœnixes of their kind.

An humbler, plain, and hitherto deſpiſed inſtrument, can nevertheleſs do the feat; and that with ſuch certainty, readineſs, and eaſe, that to prefer a *Bitt* to it, ſeems to be as ſtrange, as to make uſe of the huge, complex, and intricate machine, called by the ingenious *Hogarth* *, a *new Invention* to draw a cork out of a

* Vide his prints of the Rake's Progreſs.

bottle, inſtead of a common *Screw*; than which, in a good hand, nothing can be more effectual.

This inſtrument is called the *Snaffle*; and if ever there was a *Panacea*, or univerſal medicine, the *Snaffle* is one for the mouths of horſes; it ſuits all, it accommodates itſelf to all, and either finds them good, or very ſpeedily makes them ſo; and the mouth once *made*, will always be faithful to the hand, let it act with what agent it will. This bridle can at once ſubject the horſe to great reſtraint, or indulge it in eaſe and freedom; it can place the head exactly as the horſeman likes to have it, and work and bend the neck and ſhoulders to what degree he pleaſes. He can raiſe the head, by holding up his hand; by lowering it, it will be brought down; and if he chuſes to fix and confine it to a certain degree, he muſt uſe for this, as well as for the purpoſe of *bending*, *double Reins*, that is, two on each ſide; the ends of which muſt be faſtened in a ſtaple near the pommel of the ſaddle, or to the *Girths*, higher or lower, as the mouth, proportions of the horſe, and his manner of going require; and if properly meaſured and adjuſted, they will form and command the horſe ſo effectually, as in a great degree to palliate many imperfections of the mouth, and many faults in the mould and figure.

The reins thus faſtened, or even *one* only, for the ſake of working one jaw and ſide, will operate, more or leſs, as the *Branches* do to a bitt, and the ſnaffle will

almoſt

almoſt be a *Bitt*, a *Bridon*, a caveſon, and martingal in one. When the horſeman would bend his horſe, he muſt pull the rein of that ſide to which he is going, and lengthen that of the oppoſite, that they may not counteract each other. Nothing will awaken a dull mouth, and bring it to life and feeling, ſo ſoon as this bridle. If the mouth is hard and callous, the iron ſhould be twiſted ſo as to have a ſort of edge, which will ſearch the lips, and when they will permit, the *Bars*; and if gently moved, or drawn from ſide to ſide, keep the mouth freſh and cool. If the *twiſted*, or rough ſnaffle is thought too harſh, and the hand not ſkilful enough to moderate its effects, a ſmooth ſnaffle may be uſed; or if a bit of linen be wrapped round the twiſted ſnaffle, it will make it eaſy and ſmooth, and the mouth once made fine and delicate, will be true to its feelings, will obey the *Snaffle*, and follow the hand with as much exactneſs and preciſion as the *Bitt* knows to demand, but with more freedom and boldneſs than it ever can allow. Nor need the *Aids* of the horſeman be ruder, or more apparent, than when uſing a bitt; for if the horſe be quick in his feeling, has a mouth well-worked and ſeaſoned, and is active, ſupple, and willing, that is to ſay, be *completely dreſſed*, the rider may turn and wind him at pleaſure, with as much grace, eaſe, and ſecrecy as the bitt can boaſt. To conclude, the *Bitt* is certainly more graceful, and the horſe appears, when furniſhed with it, to more advantage; it likewiſe is

more ſtrong and coercive than the *Snaffle*; but its power can be wanted only in the circumſtances of hard mouths, and rude hands, where mere violence is preferred to gentleneſs and art; as in the inſtance of coach-horſes, and many others, under the management of common grooms, and other ignorant people.

To ſuch perſons I do not addreſs this diſcourſe; yet I could tell them, if they wiſh to know, that it is the mouth alone in which they ſhould put their truſt, and not in the ſtrength of their arms, nor in the rigour of the bitt; and when this is formed, and reduced to a juſt temper, and the hand knows how to *play* upon it, they will find, that not only a *Snaffle*, but even a *Rib-band*, or *Packthread* will be ſufficient to guide and control the animal in all its motions. The mouth, therefore, being *made*, and without it there can be no riding, the *Snaffle* will be as effectual as the bitt, and in all other particulars greatly ſuperior to it; while it ſtands doubly valuable and recommended from the plaineſs and ſimplicity of its compoſition, and from the eaſe and readineſs with which it may be uſed.

Such are the properties and merits of the *Snaffle*; theſe, long obſervation and not a little experience have taught me to think preferable (generally ſpeaking) to thoſe of the *Bitt*, and to point out and recommend, with all deference to others. Conſcious, at the ſame time, that in doing this, I commit *High Treaſon* againſt the dignity and pretended rights of the bitt, but not being legally

gally entitled to the pre-eminence it has ſo long enjoyed, this ſacrifice is due to juſtice and to truth.

——— *Detrahere auſus*
Hærentem capiti multa cum laude coronam. HOR.

CHAP. IX.

Of the Bridon, Caveſon and Martingale.

THESE are no more than aſſiſtants, and humble attendants of the bitt; they ought, therefore, to ſhare the fate of their maſter, and fall with it. Wherever the *double-reined* ſnaffle comes, it will extinguiſh and baniſh them from the common-wealth of horſemanſhip. In paſſing condemnation, it may not, however, be improper to aſſign ſome reaſons for pronouncing ſentence upon them.

The *Bridon*, to be conſidered in its beſt light, muſt be employed only as a *ſecond* bridle, or *Bridle* in *reſerve*, in caſe any failure of the firſt, or *great Bridle*, called the bitt, ſhould call for its aſſiſtance. In *Battle*, therefore, or even in *Hunting*, and upon other occaſions, it may be of much ſervice; for in war the reins were compoſed of links of iron, and were no more than ſmall chains, which could not be ſevered by a ſtroke of the ſword, or ſabre. The bridles worn by coach-horſes at preſent,

preſent, when exerciſed, or taken out to be watered, are of this ſort, and uſed upon theſe little occaſions, inſtead of the bitts which they wear when put to draw the coach. The *Bridons*, or *ſmall* bridles, are of ſeveral ſorts: ſome have one *joint* in the middle, ſome two, and others are quite even and ſmooth. Theſe variations, however, are diſtinctions which make no difference, for they all produce the ſame effect. When uſed with a bitt, the *Bridon* is intended ſomewhat to bend the neck, but more eſpecially to raiſe the head, and to correct the effect of the bitt in pulling it down; ſo that between them, there is an eternal conteſt and oppoſition; but the *Bridon* is not ſtrong enough to ſtand againſt the force of its antagoniſt. That horſeman, therefore, who wiſhes to have his horſe carry *high*, ſhould uſe only a *Bridon*, or *Snaffle*, which is the ſame ſort of bridle, only thicker and ſtronger; and if he would have his horſe carry his head *low*, let him employ the bitt; but to uſe them together, is to endeavour to reconcile flat contradictions; inaſmuch as that when the head is to be *raiſed* by the *Bridon*, the *Bitt* muſt ceaſe to act, and when the latter confines, and pulls the head *down*, the former becomes totally uſeleſs.

CHAP.

CHAP. X.

Of the Martingale.

THE *Martingale*, invented by *Evangeliſta*, an eminent horſeman of *Milan*, is a long ſtrap, or thong of leather, the one end of which is faſtened to the girth, between the fore legs, and the other to the bitt, or, which is the better way, ſhould have a thin mouth-piece of its own. It is of ſervice in caſes where the horſe toſſes his head, or turns his muzzle upwards, when he *beats* upon the hand, and his head is uncertain and inconſtant; when his jaws are too tight, and when he is *ſtag-necked*. In theſe circumſtances, the *Martingale*, although decried by many horſemen, will have its merit, and contribute to bring down the noſe, and ſettle the head in a juſt and becoming poſture, till, by practice and habit, the horſe will be able to carry it with ſteadineſs and grace.

It is nevertheleſs rather a rude and compulſive implement; but the faults above-mentioned, being rather deſperate, require a deſperate remedy: nor is it improper to *prepare* a young and unmouthed horſe for the *Bitt*, for it will confine and place the head, by a gentle reſtraint, without diſquieting and alarming the mouth at firſt, ſo much as the bitt will do; which acting, upon the *Bars* and *Beard*, ſubjects the horſe to greater rigour.

The difficulty in uſing the *Martingale* conſiſts entirely in fixing it to a juſt meaſure, ſo as not to check the horſe, nor yet allow him in too wanton a liberty. This the horſeman muſt do for himſelf, and conſult the *Make* of the horſe, his temper, and manner of going, as his guide and director.

If the *Snaffle* is uſed with the reins faſtened low, it becomes a *Martingale*, or a better thing; becauſe the hand can make it ſtrict or eaſy, and *both* by turns, as the rider pleaſes, and the horſe requires.

CHAP. XI.

Of Caveſons.

THIS is an inſtrument, which, from the earlieſt days of modern horſemanſhip, even to the preſent time, has been employed and conſidered as the moſt effectual, and almoſt the *only* means of breaking and reducing an horſe to ſuppleneſs aud obedience. Many are the ſorts which have been invented for this purpoſe; differing from each other in no eſſential point, but in being of different degrees of mildneſs or ſeverity; and it is aſtoniſhing to what an exceſs of cruelty they were carried to anſwer the latter purpoſe; they are always tied over the noſe, and being made of iron, and armed with ſharp teeth, harrowed and tore the poor animal in a manner that might have made a *Butcher* bluſh,

bluſh, but of which the old horſemen ſeem to have been proud; it being a ſort of proverbial boaſt among them, that a *bloody Noſe* made a *good Mouth*; their chief intention being to reſtrain and bend the horſe by the *Caveſon*, and to ſave the *Mouth* at the expence of the *Noſe*; at the ſame time encumbering the horſe with both, nor conſidering, while they thought of *ſaving* the mouth, that is, not making it acquainted with the *Bitt*, that, till it had been properly worked and formed, it could never be true and faithful to the hand; and that in order to be *made*, it muſt firſt be prepared and ſeaſoned; and although a raw and ignorant mouth may be ſpoiled by a rough and injudicious hand, yet there is no *natural* mouth, however good, that does not require to be moulded, and wrought upon by the bitt, before it can be brought to ſuch a temper and feeling, as to act in a cloſe and delicate correſpondence with the hand which is to govern it. Upon this principle, therefore, of reaſoning, it muſt follow, that if an horſe is to be worked only by means of the *Caveſon*, and the bitt is to be inactive, or but ſlightly employed; let him be never ſo well dreſſed to the *Caveſon*, yet, when he comes to be rode with the bitt alone, as he ought ſometimes to be, his mouth, for want of practice, will be aukward and unformed, though years may have been ſpent to make him otherwiſe complete. The *Caveſon*, therefore, to be ſeen in its beſt light, and allowed in its fulleſt extent of merit, ſhould never be uſed but as *preparatory* to the bitt,

and as an engine to bend and ſupple the horſe. In which latter office, it certainly can boaſt a power much ſuperior to that of the bitt, and ſuch as muſt entitle it to the greateſt applauſe, were it not humbled by one unhappy circumſtance, that at the ſame time that it *bends*, it *pulls down* the head, and puts the horſe upon his *Shoulders*.

In ſpite of this inconvenience, it is nevertheleſs certain, that if the ſervices of the *Snaffle*, as abovementioned, were not known, the *Caveſon* muſt ſtand poſſeſſed of much praiſe; and as it is very efficacious in bending and ſuppling the horſe, may at leaſt diſpute precedence with the *Bitt*; while both, at the appearance of the *Snaffle*, which is *both* in *one*, and ſomething more, ought to retreat, and *hide their diminiſhed heads*.

CHAP.

CHAP. XII.

Of working Horſes in the Hand.

WE are to underſtand by the expreſſion of *working Horſes in Hand*, all thoſe leſſons and exerciſes, which an horſe is taught to perform without having a *Man upon his Back*, in order to prepare and qualify him to execute the different *Airs* of the *Manege*, or to anſwer other purpoſes, by forming his mouth, and ſuppling his limbs and body; the perſon who exerciſes him, *ſtanding or walking* by him, and directing and aſſiſting, ſo as to make him execute *unmounted*, the motions and airs he will be required to diſplay under the rider: the chief intention, however, of this method is purely to prepare him gradually for being rode, and the great *Advantage* of it is, that he can be attacked, and accuſtomed to his taſk, with more certainty, diſpatch, and ſafety to the *Man*, than if he bore him upon his back; for it is certain, that in this manner of working, the man being *on Foot* can be in no danger from any ſallies or miſbehaviour of the horſe; and although it is requiſite that an horſeman ſhould always act with reſolution, firmneſs, and courage, it yet is equally true, that he need not *court* danger, and on many occaſions, *the better part of valour is diſcretion*: again, the horſe himſelf, by being thus worked, is aſſiſted and ſupported by the hand,

hand, which conducts him, while it puts him into new poſtures, and demands motions from him, which, from the ſtiffneſs of his limbs he ſcarcely can execute; as a maſter leads the ſcholar he teaches to dance, till his joints grow pliant, and he knows how to balance his body, without a ſupporter. In all caſes likewiſe where the horſe reſiſts and rebels; or where, from natural ſtiffneſs, or ill temper, he refuſes to bend and take his ply; nothing that can be done with a man upon his back (were ſafety not conſidered), can be ſo effectual to bring him to reaſon, as to work him *unmounted*; becauſe more cogent arguments may be uſed, both to inſtruct him if he is ignorant, and to compel him to ſubmiſſion, if he with-holds it, from malice and obſtinacy.

This method of working horſes ſeems to have been unknown, in a great degree, to ancient horſemen; nor do the more modern writers appear to have made much acquaintance with it; as little mention of it is to be found in the many treatiſes compoſed by them; although this manner of working horſes has long been practiſed in *Maneges* of no mean fame, eſtabliſhed in different nations, particularly among the Italians, and in Germany.

An old Engliſh writer, and horſeman, who publiſhed, in the year 1624, a work, whoſe title is *Browne his fifty Years Practice, or an exact Diſcourſe concerning Snaffle-riding, &c.* ſeems to have been apprized (as far as he went),

V 2

went), of the utility of this kind of *Manege*, as well as of the neceſſity of raiſing the horſe *before*, and the advantage which the *Snaffle* has over the bitt when this is the horſeman's intention.

Another author, who mentions this method of working horſes, is an expert horſeman of the preſent day, and a diſtinguiſhed judge and patron of the art: this kind of *Manege* ſtands cenſured and condemned by him; and it is much to be lamented that the writer has aſſigned no reaſon for the ſentence he paſſes upon it; for as much as that if he had thought fit to have favoured the reader with any, they would probably have precluded theſe, which I now, with all deference, preſume to offer in its behalf *.

The old writer, *Browne*, directs us, in order to raiſe the head, and form the mouth at the ſame time, to make uſe of a *Snaffle*, the reins of which being ſufficiently long, were to run through a pulley, placed over the horſe's head, as he ſtood in his ſtall; a man being behind, gently and by degrees, drew the head upward, and as the horſe followed the rein, and raiſed his head, the man was inſtantly to ſlacken his hand, and gave him eaſe; then pull him up again, and ſo continue ſoliciting the mouth, and raiſing the head, till he had brought it to the pitch where he intended to fix it: at this point it muſt be held ſome time, the man remem-

* Vide a New Method of Breaking Horſes, by Henry Earl of Pembroke.

bering to pull up, and eaſe and let down his head alternately; till by this conſtant and gentle practice, he will become ſo obedient, as to climb as high as the rein will lead him, will be light in the hand, and enabled to carry his head at a juſt and becoming height. This is working on one ſpot, or, as it is called in the *French Manege, ferme a ferme.* To this he adds another method, which he recommends in order to form the paces, and work the horſes progreſſively, or *at Liberty:* addreſſing himſelf to his ſon, for whoſe inſtruction he wrote, he ſays, "And now, loving ſon, I will heere, "with God's helpe, ſet you downe a perfect and unfal- "liable way how to teach your horſe without chafing "or heating him: firſt, I would have you put on his "muſroule and martingale; and then his bridle; then "put a ſurſingle about him, and put your martingale "to the ſurſingle; then take two good ſtrong lines (or "ropes) ſo long as will reach ſo farre behind the "horſe, as you may be in ſafety from his heels, then "make faſt firſt the one corde to the one ſide of the "ſnaffle, and the other to the other end of the ſnaffle; "then take the ends thereof in your left hand, and the "rod in your right; alſo then bring your horſe into "ſome large court, that is either walled or paled, and "there let one lead him by the head round about the "court, and come you after; then let him that doth "lead him goe from him, then put him forward upon "a foote pace, and guide him with your long reines,

and

" and bring him to and fro, that he may know your
" hand, then begin to put him forward with your rod,
" and make him trot faire and gently at firſt. Then
" you may carry him ſomething harder at your hand,
" and put him into an even trot, and you ſhall ſee him
" preſently begin to goe proudlie before you; then as
" ſoon as you ſee him ſettle himſelf never ſo little, to ſet
" his feete to your liking, then ſtaie him preſently, and
" make much of him, and give him ſome reward *,
" and give him over for that time; and feede him well
" with oates, and let him reſt one hour at leaſt; and
" then take him out againe, and exerciſe him as you did
" before, and you ſhall ſee preſently, if you ſharpe him
" up, and ſhake your rod, that he will fall into a proud
" trot preſently; and ever be ſure, that as ſoone as you
" ſee him ſet but five or ſixe ſtrokes true, then preſently
" ſtaie him, and make much of him: now you ſhall ſee
" preſently at his firſt ſetting, whether he will have a
" loftie trot, or a low trot; and if he begin with a loftie
" trot, as no doubt if he be a metled horſe he will, then
" you need not uſe any other helps to him, but the reines
" and rod; but if he be of a ſlow mettle, and ſet his
" feete thick and ſhort, and low withal, then you muſt
" uſe the helpes † as here you ſee proportioned, and then

* Such as graſs, fruit, corn, bread, &c. which indulgencies were formerly of great account among thoſe who loved to lay a ſtreſs upon trifles.

† Rollers.

" you muſt put them on, and buckle them on every " foot under his foot-lock, and you muſt buckle them " ſtraite as you can, that they doe not goe round " about his legs; then you may bring him to the " practiſing place againe, and you ſhall ſee him take " up his feete finely to your liking. And thus you may " practice him ſtill, until he be ſo well acquainted with " them, that he will take up his feet ſo lofty and come- " ly as ſhall be to your liking; and when you have " him ſo perfect going on the one hand, then you may " change him to the other hand, and that will ſet his " body even that way he came.

" Now, when you have him perfect on either hand, " and he doth ſet his trot comely and ſtately, you may " venture to ſet a ſaddle on him, and the next time you " take him forth, let one that hath ſome underſtanding " take the reynes of you, and the rod in his hand, and " try if he can make him ſet, as you did; then you " may take his back, and take the bridle reynes in " your hand *, but let him ſcarcely feel your hand; " but let the other man carry him upon his long " reynes, as you did before; then if he doe performe " his trot as he did before, then you may carry him all " of the reynes: and if he doe performe his trot of

* No method ſo effectual as this upon all occaſions, and for all purpoſes, provided the men underſtand what they are about, and afford a mutual aſſiſtance.

" your

" your reynes, yet let the other man follow you ſtill, " that if he breake with your hand at any time, he " may helpe you: and ſo you may exerciſe him till he " bee ſo perfect as you ſhall think fitting, and you may " cut his trot ſhorter and ſhorter, till you have brought " him that he will * ſtand upon his trot, and trot both " forward and backward. You may not let the foot- " man goe from you, till you have him as perfect as " you deſire."

The following method of working *in hand*, ſtands likewiſe recommended by the ſame writer: having put the ſnaffle in the horſe's mouth, ſeparate the reins, and hold one in each hand; that is to ſay, if the horſe is to go to the right, hold the left rein with the left hand acroſs his neck, and the right rein in the other hand; the man ſtanding near the right ſhoulder; the inner, or right rein will help to bend, and the outward, or left, will raiſe, ſupport, and balance the horſe, while both hands playing with the reins, with gentle and eaſy motions, and by little and little, yielding and reſtraining ſucceſſively, will ſo win his mouth, that he will ſoon learn to know the hand, and this leſſon will produce the double effect, of *mouthing*, and making him ſupple at the ſame time.

* This expreſſion muſt mean *trotting in one place*, called in the language of the *Manege*, *Piaffing*, or *Footing*; and *trotting both forward* and *backward*, means advancing, or going backward, in the ſame *Time* and *Action*.

Another and better way of doing the ſame things, is to employ two men; one muſt ſtand before, or a little towards the *inner* ſhoulder, and taking the reins over the horſe's head bend him with that on the hand to which he is to go, and with the other balance and ſupport the fore part, playing with his hand to ſearch and quicken the mouth, remembering always to keep the head *up*, and to ſuch a point as the horſe ſeems to require, for which the horſeman's diſcretion moſt be his tutor. The province of the ſecond man is to keep at a due diſtance behind the horſe, to prevent him from running backward, and by animating him judiciouſly with the whip, to keep him up to his bridle, and make him collect himſelf, and go upon his haunches. Thus three points are gained, for the *Mouth* is worked, the horſe is *bent*, and put upon his *Haunches*, all in the ſame moment. It is to be remembered, that in giving theſe leſſons, the horſeman muſt have the aſſiſtance of a wall, or pales, otherwiſe the horſe may turn round, and elude his endeavours.

The foregoing leſſon may be modified, and branched out into many other, to attain different purpoſes, to remedy various difficulties, and be adapted to the temper, conformation, vices, or habits of different horſes: for although the fundamental principle and general intention be the ſame in all, yet the ſame ends may be attained by different means, as the ſame medicine may be given, and muſt be given under different forms, as

the

the diſeaſe and conſtitution of the patient may demand. When an horſe is very clumſy, heavy in the hand, ſtiff, and headſtrong, vicious, or apt to ſtrike with his fore feet, or rear, a *Stick*, or *long Pole*, ſhould immediately be called in, and the mode of working him ſhould be ſomewhat changed. The method is this: the *Stick* being faſtened by a ſtrap and buckle through the hole of the ſnaffle, where the reins run, a man muſt place himſelf before the horſe, and hold the ſtick at arms length, not tying it ſo cloſe, as not to leave room for him to make it play, as he gently draws it backward and forward, to refreſh and enliven the mouth; the other man muſt take a long rein, and fixing one end near the pommel, or lower, towards the girths, if need be, muſt put the rein through the hole of the ſnaffle, and holding the other end, will place himſelf behind, or near the *inner* haunch; pulling and yielding the rein, from time to time, with a judicious hand, and animating the horſe with the whip to make him advance; while the man who holds the ſtick will check and reſtrain him from going too faſt; ſo that by the *Colliſion*, if I may ſo ſay, of theſe contrary operations, the horſe will *unite* himſelf, will make his haunches bend and play, have his mouth made ſenſible, his vices prevented, or corrected, his neck and ribs ſuppled, and the whole animal made fit for the rider.

In order to bend the ribs by the means of this inſtrument, the horſe's head muſt be pulled round, or towards

wards the *Center*, while his *Croupe* will be turned more towards the wall, or from the *Center*; and by being thus as it were, in a *Vice*, he cannot eſcape, but muſt bend himſelf to the poſture exacted by the horſeman, making, as he goes, his inner fore leg croſs over the outward fore leg, and the hinder legs to act the ſame part, ſo that he will be in the true and juſt attitude of what is unmeaningly termed by the French horſemen, *Epaule en dedans*, but termed more juſtly by the Duke of Newcaſtle the *Head* towards the *Center*, and the *Croupe* from it; or, in his own words, for he wrote in French, *Tete en dedans, Croupe en dehors.* Farther, when an horſe, from ſtiffneſs of limbs, ignorance, aukwardneſs, a dead mouth, ſullen temper, or whatever other cauſe, refuſes to go backward, no argument will convince him ſo fully as this plain inſtrument; nor can any method be found more advantageous for working in circles, eſpecially if it is accompanied with a rein tied to the girth, or pommel of the ſaddle, as the horſeman chuſes, or a long rein held in the hand, to bend and make him look into the circle. The benefit reſulting from this leſſon will be, that the *Stick*, from its ſtiffneſs, will ſo control and guide the horſe, that it will oblige him to tread the circle with truth and exactneſs; that he can be carried *out*, or from the man who holds it, and is the *Center*, or brought *to* him at pleaſure; that the head and fore part may be raiſed, the mouth attended to, and the horſe ſuppled all together. Nor can

the

the leſſon itſelf of working horſes with the *Longe*, as it is called, or circularly, although greatly improved, by doing it in the manner above-mentioned, be too much recommended and enforced. For it is ſo certain and infallible a method both to make horſes ſupple and ready, and to keep them ſo, that the horſeman ſhould never loſe ſight of it, but practiſe it from time to time, with almoſt all his horſes, in whatever rank or degree they may ſtand in his *Manege*: for the young and unformed it is their alphabet; for the more learned and expert, they muſt be perfect indeed, not to be better for its aſſiſtance, eſpecially after any conſiderable interval of reſt and diſuſe.

So many and eſſential are the benefits which are to be derived from it, that it muſt be deemed the foundation of the art of managing horſes, ſince none can be well practiſed in it, even the vileſt, but will be improved and mended by it. It contributes greatly to make them nimble and alert, and to preſerve and encreaſe their wind. It teaches them to ſhift and deal their feet; it makes their ſhoulders ſupple and active; it bends their necks and ribs; it makes them ſtep out and cover their ground with a bold and open action; it works the haunches; makes the horſes light in the hand, and gives them ſpirit and reſolution; teaching them patience at the ſame time, making them willing and ready to go to either hand indifferently; it fixes their attention, calms and reduces an angry temper, prevents

or corrects vice and rebellion, and in general diſpoſes and qualifies the horſe for almoſt every ſervice which man can expect from him.

Such are the fruits of this leſſon, which, if practiſed in the manner recommended above, may be gathered in a ſhorter time, and in a better condition, than the *Longe*, or long rein can beſtow. Nor does the utility of the *Stick* end here, it may be extended with ſucceſs to almoſt every *Air* of the manege; the *Pyrouette* *, in the horſe's length, or from *Head to Tail* alone excepted, and that becauſe in this *Air* the man who holds the ſtick muſt be too near the horſe not to interrupt him.

It muſt be remembered, that two men are neceſſary for working in this manner, unleſs in inſtances of ſome horſes, which are ſo tractable and perfect as to work almoſt ſpontaneouſly, and which, for that very reaſon, need not be put to theſe leſſons at all, unleſs it be purely to ſhew the willingneſs and addreſs they ſeem happy to be called upon to diſplay. When the horſe is to be worked *ſingle-handed*, or by one perſon only, the rein on the ſide oppoſite to the ſtick ſhould be tied to the pommel of the ſaddle, or the girths, at the diſcretion of the horſeman, who muſt vary the poſition of the ſtick, according to the manner of working.

* Or *Girouette*, ſignifying a *Weathercock:* the horſe turning round like one. The French word, *Girouette* comes from the Latin word, *Gyrus*, a round, or circle.

The

V 2

The rigour and ſtiffneſs of the ſtick, harſh as it may appear, can be ſoftened and qualified even to gentleneſs, by the diſcretion of the hand which holds it; and thus may be adapted to all ſorts of horſes; irreſiſtibly ſtrong, and commanding with thoſe which are furious, ſtiff, and headſtrong; and mild with thoſe which are mild: when to act theſe different parts, how to vary, ſometimes to mix them, and to go from one degree almoſt inſenſibly to another, muſt depend ſolely upon the judgment and ſagacity of the man who holds it, and is to be acquired only by nice obſervation, practice, and experience; while the ſame rules which are given for holding a *Bitt*, may equally be applied to this implement, with reſpect to the effects of the hand, which is to play the ſame tune, although upon a different inſtrument.

To proceed: beſides this method of working with the ſtick, and which is *inſtar omnium*, I will beg leave to add a few more, which, in particular caſes, will have their merit, and greatly aſſiſt the horſeman to accompliſh his wiſh.

The *Pillars* have already been conſidered; ſomething ſtill, not unworthy, perhaps, to be called an improvement, may be added, which has reference to them. The intention of working horſes in them are various, viz. to *unite*, or *put them together*, by obliging them to bend their haunches; to form them to the *high airs*, and for other reaſons, as mentioned already. Their efficacy

in moſt things is great and certain, nevertheleſs, in ſome inſtances, deviations muſt be made from the common manner of uſing them, or their end will be perverted, and they will do more harm than good; as in the inſtance of an horſe which is apt to *retain* himſelf, or hang back; if ſuch an horſe were at firſt to be put into the pillars, and tied ſhort in the uſual way, inſtead of being driven vigorouſly forward, as he ought to be, he would be only confirmed in his failing, and the pillars, not allowing him room to be lauched forward, inſtead of a wholeſome medicine, would become a poiſon. It may notwithſtanding be indiſpenſibly neceſſary to *unite* this horſe, and ſhorten and raiſe his action. Upon this occaſion, the pillars, perhaps, are not totally to be rejected, but their ſeverity ſhould be weakened ſo far as to allow the horſe more liberty than the common method will permit. By placing him, therefore, between the pillars, as repreſented in the * print, he will be more at liberty, and yet, if his mouth be good, and under a ſufficient degree of reſtraint, he will *mark* his *Time*, and *unite* himſelf to a certain degree; while the perſon who ſtands behind, has the advantage of placing his head, and bending him, as he thinks proper; and the confinement not being ſo ſtrict as when he is placed

* Upon this occaſion, and indeed once for all, it will be neceſſary to deſire the reader to turn to the prints; which, to uſe a well-known elegant expreſſion, by *ſpeaking to the Eyes*, will declare their meaning ſooner, and more clearly, than any verbal explanation whatever.

in

V. 2

in the uſual manner, he may be at once *united*, and *driven forward*; the ſkilful horſeman, however, will never put him to this leſſon till he has been previouſly worked, ſo as to have attained ſome degree of ſuppleneſs, ſome certainty of mouth, and ſome notion of the *Union*, which may be done by means of the *Stick*. When he is advanced thus far, and the horſeman perceives that he ſtill does not work with ſufficient boldneſs and freedom, it will be proper to remove him from the pillars, to give him more latitude, and to work him *at Liberty* in the middle of the riding-houſe, in the manner and attitude repreſented in the *Print* annexed; bending him to either hand, or alternately to both, as he thinks fit.

No method can be more powerful to *unite*, and cure the habit of *retaining* himſelf, in the ſame moment, than this: nothing will pull up his forehand, make his mouth, and give him a firm and light *Appuy*, more expeditiouſly, or more ſurely, while it teaches him to acquire a *Time*, or *Cadence* in his ſteps, to bend his knees, and to poiſe and balance himſelf upon his legs with juſtneſs and grace; and if his hinder feet ſhould not have ſufficient ſpring and motion, or be what is underſtood by the French term *enterré*, that is, that he only bends his haunches, without moving his feet, or lifting them from the ground, which is the caſe with many horſes when confined in the pillars, or upon the ſame ſpot; no diſcipline will rouſe them into life and motion, and make

them accompany and keep time with the action of the fore legs, or preſent the horſe in ſo ſtriking and beautiful an attitude, like this efficacious and pleaſing leſſon, which may not improperly be called working in the *moving Pillars*, for ſuch in reality it is, ſince the men and the cords guide and control the horſe, as much and more than any ſort of fixed pillars could do; for they follow and accompany him in all he does, mixing liberty and reſtraint aptly and judiciouſly together. When an horſe is ſufficiently ſuppled and adjuſted, he may likewiſe be worked with his head, or croupe to the wall, or in the middle of the riding-houſe by *one* man alone.

For this purpoſe, the man muſt place himſelf on the ſide of the horſe oppoſite to that which he bends him, and either holding the rein on that ſide to which he bends him, in his hand, acroſs the horſe's neck, or tying it to the girths or pommel of the ſaddle, and keeping the other rein in his other hand, guide and conduct him as he ſees proper, uniting and keeping him together, and taking care that the fore leg of that ſide to which he looks, and is bent, when upon a ſtrait line, always leads and advances before the other; for were he to *look* one way, and *go* another, it would be as great an incorrectneſs in horſemanſhip, as what in grammar called a *Falſe Concord*.

Another manner of working an horſe, is, by the means of an elevation, as a bank, a form, or bench.

V. 2

This leſſon may be given by one perſon, or two: when the horſe is patient and tractable, one man may ſuffice; if he is troubleſome, and apt to run backward, another muſt be placed, ſomewhat behind, to aſſiſt the man who is upon the bench, and keep the horſe in ſubjection. The intentions of this mode of working, are to *unite* the horſe, to pull up his fore hand, and eſpecially to prepare, and form him to the *high Airs*.

To theſe, where the chief purpoſe is to bend the horſe, we may add another method of much efficacy for compaſſing this end. A cord being fixed in the wall, place the horſe ſideways to the wall, faſten the end of the rope to the *Eye* of the ſnaffle, or if there is reaſon to think this may hurt his mouth, put on a collar, and fix the rope to the collar, on the ſide next to the wall; and on the other ſide a long running rein to the bridle; let a man ſtand behind, and pulling this rein, endeavour to bend, and *put him together* at the ſame time, which he probably will ſoon accompliſh; for the wall confining on one ſide, and the rein attacking on the other, the horſe will, more or leſs, be compelled to ſubmit.

Such are the rules, and ſuch are the precepts which compoſe an *Art*, which, to a certain degree, is not only uſeful, but even *neceſſary* to be known to all who may ever be deſtined to get upon an horſe; and although few perſons may be called upon to go into the *Depths* and *Refinements* of the *Science*, yet it is certain, that both the man

man who is ſomewhat verſed in it, and the horſe which has been prepared and enabled by it, to do what is required of him for the ſafety and eaſe of the rider, will be benefited and improved by it; as a *Tree* is the better for being *pruned*, and the *Earth*, when properly *ploughed and cultivated*, will yield its fruits in fairer condition, and larger abundance.

The merit of the inſtructions ſet forth in the *firſt* part of this volume is too acknowledged and eſtabliſhed to require any enforcement, or want any commendation: in ſome places, nevertheleſs, I have ventured to *hazard* ſome remarks, and to make ſome light ſtrictures, where I am ſo unfortunate, perhaps ſo miſtaken, or ignorant, as to diſſent from the accompliſhed and admired writer who * *originally* gave them to the world: theſe, with the reſt, are now ſubmitted to the *Judgment* and *Candour* of the Public.

At the tribunal of the *firſt*, the Author trembles with fear and diſmay; to the other he cannot approach totally devoid of *Hope*; ſenſible as he is of the goodneſs already conferred upon him, and reflecting, as he does, with every ſentiment of gratitude and reſpect, under † *whoſe Patronage*, theſe volumes, unworthy as they are, have the advantage and honour to appear.

* Monſ. Bourgelat. † The Subſcribers.

FINIS.

EXPLANATION of the PLATES

IN THE

SECOND VOLUME.

FRONTISPIECE: A naked man endeavouring to hold an horſe. Minerva preſenting a bitt.

PLATE 1. A man working an horſe by means of a pulley, page 231.

PLATE 2. A man working an horſe with rollers on his feet, at *Liberty*, page 233.

PLATE 3. Working with the ſtick, page 237.

PLATE 4. An horſe working in the pillars with long ropes, page 241.

PLATE 5. An horſe working at *Liberty* with long ropes, or moving pillars, page 243.

PLATE 6. A man on a bench, or elevation, working an horſe, page 245.

ERRATA in the SECOND VOLUME.

Page 1, line 5, *almoſt by each maſter*, dele *by*.
5, l. 26, for *avails*, read *avail*; l. ult. for *would be lifted*, read *would he be lifted*.
7, l. 2, for *that there is been the motions*, read *between the motions*.
14, l. penult. for *counterbalancing*, read *and you muſt take care to counterbalance*.
15, l. 9, for *is not*, read *it is not*, &c.
19, l. 27, *Compel him then*, dele *then*.
20, l. 5, for *the make*, read *their*, &c. l. 14, for *creaturs*, read *creature*.
22, l. 6, *make him be vicious*, dele *be*.
23, l. 7, for *view*, read *viewing*, &c.
25, l. 25, for *ſpaving*, read *ſpavin*.
32, l. 3, *to make them*, dele *to*, &c.
40, l. 14, for *who*, read *which*.
47, l. 1, for *hind*, read *hinder*, &c.
55, l. 3, for *of*, read *or*.
64, l. 23, read *and conſiſt*.
76, l. 16, for *go forward*, read *to go forward*.
84, l. 23, for *forward*, read *toward*.
100, l. 8, for *hind parts*, read *hinder parts*.
102, l. 5, for *time*, read *times*.
103, l. 17, for *large*, read *larger*.
108, l. 1, for *freely*, read *free*.
109, l. 23, for *do*, read *does*.
117, l. 5, dele *as*.
144, l. 14, for *curvets in the mazair*, read *or in the mezair*.
197, l. 11. for *arts*, read *art*.
205, l. 8, for *lenities*, read *lenitives*.